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Small garden special

CHOOSING AND GROWING ELEGANT *fuchsia*

PLUS

Olympic hero
Designer Nigel Dunnett's wild and immersive garden

Modern outlook
A traditional walled garden with contemporary planting

9 of the best fire pits

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EDITOR'S LETTER

Designer Nigel Dunnett is famed for his critically acclaimed public planting, notably his rhythmic Olympic Park scheme in Stratford, east London, and the colourful meadowesque planting he has installed amid the Brutalist architecture of London's Barbican Centre. Roundabouts and traffic islands in Sheffield's city centre, joyful with wildflowers, are further testament to the scope of his work. Nigel's planting is designed to evoke the same human response as immersion in nature, be it awe and wonder in a vast steppe landscape or the hush of a bluebell wood. Pleasure is his driver.

Is it possible to achieve the same human response within a small garden? Nigel's own garden near Sheffield suggests yes. Immersive and painterly with repeating rhythms, textures and colour, it is a place where beauty and wildlife co-exist.

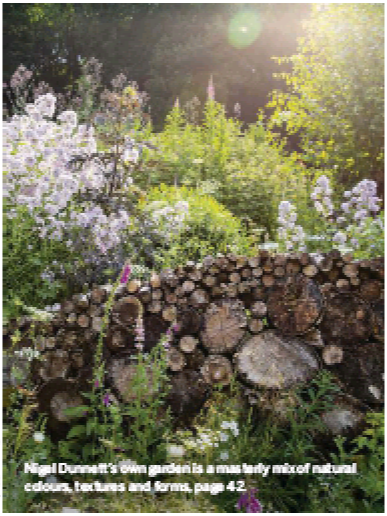
The garden at Ladies Lake on the east coast of Fife takes its name from the old tidal bathing pools that lie below its cliffs. Designed by plantsman Colin McBeath, it transitions between an architecturally designed house and the exceptional land and seascape beyond. The planting is deft and compelling. Spacious to echo the coastline, yet rich in detail, it includes plants such as *Fatsia japonica* and *Knautia macedonica* cultivars as well as more traditional coastal plants. Created over the past five years, it is a masterwork in slow, considered design.

The floral, crepe paper sculptures made by American artist Tiffanie Turner are no common-or-garden paper flowers but rather incredible, wall-hung constructions of exaggerated size. Tiffanie, a former architect, recreates chrysanthemums, dahlias and roses at every stage in their life cycle, exploring issues around the ageing process and our understanding of beauty.

I hope you enjoy the issue,

Lucy Bellamy

LUCY BELLAMY, EDITOR



Nigel Dunnett's own garden is a masterly mix of natural colours, textures and forms, page 42.

RACHEL WARNE

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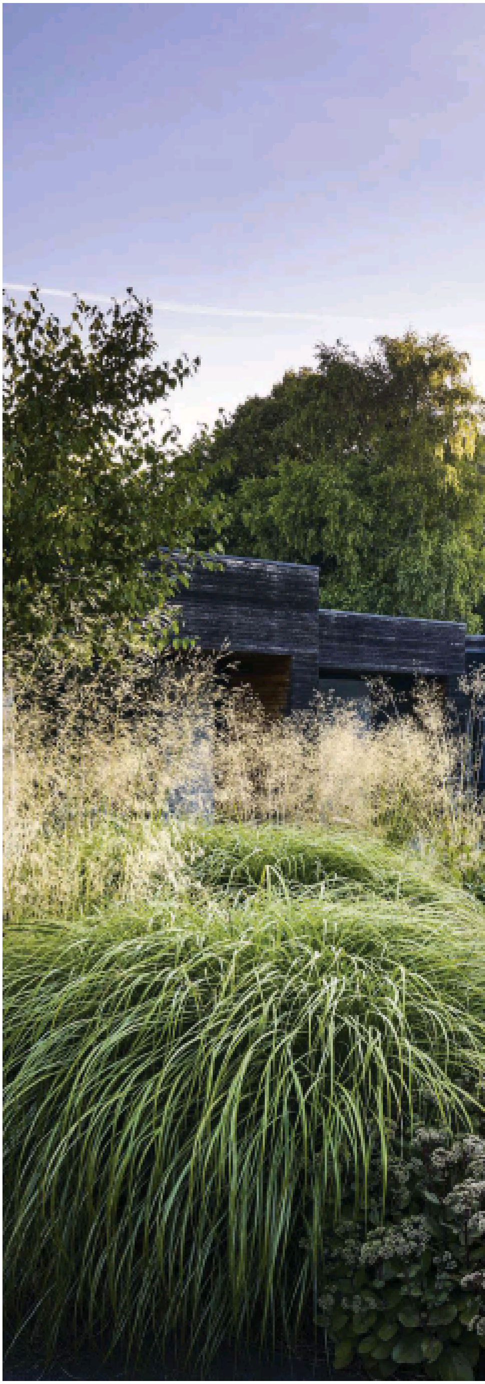

JASON INGRAM

Clever planting helps this modern house sit comfortably within a traditional walled garden, page 34.

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Small garden in Whitstable by Richard Bloom

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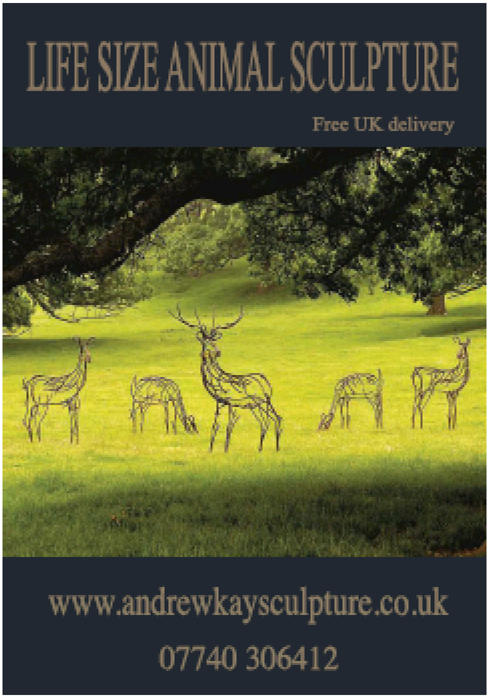
EVENTS AND OFFERS

+ Save money when you subscribe to the digital edition of *Gardens Illustrated* – page 32
+ Win a trip to Orticolario, one of Italy's premier gardening events, held on the shores of Lake Como[†] – page 123

[†] Competition open to UK residents only.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JASON DODD PHOTOGRAPHY

MARIANNE MAJERUS
Marianne photographs a small London garden, page 88. *"I was struck by how the bronzy brown hues of the planting interacted with the Corten steel architecture."*

ALYS FOWLER
Alys visits Nigel Dunnett's private garden, page 42. *"It is always a joy to have an insight to a designer's own garden as you often get to see their freer, more experimental side."*

MARIAN BOSWALL
Marian begins a new design series, page 112. *"I'll be sharing my approach to landscape design through connecting to the land, starting with our ancient landscape"*

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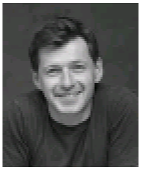

JAMES BASSON
James lives in the South of France where he runs Scape Design with his wife Helen, specialising in low-maintenance and dry gardens. He is a fervent advocate for creating sustainable landscapes. The winner of four Chelsea Gold medals, he was awarded Best in Show in 2017.

FERGUS GARRETT
Fergus was appointed head gardener at Great Dixter by Christopher Lloyd in 1993. He is passionate about passing on his knowledge through student programmes at Dixter and worldwide lectures. He was awarded an RHS Associate of Honour in 2008 and an RHS Victoria Medal of Honour in 2019.

ANNA PAVORD
Anna's books include her bestseller *The Tulip* and most recently *Landskipping*. For 30 years she was *The Independent*'s gardening correspondent. In 2000 the RHS awarded her the Veitch Memorial Medal. She lives and gardens in Dorset.

DAN PEARSON
Dan is one of the UK's best-known garden designers, familiar to many through his gardening columns in the *Observer* magazine. Eight of his gardens, including the Tokachi Millennium Forest in Japan, have won awards and he was awarded Best in Show for his garden at Chelsea in 2015.

SARAH PRICE
Sarah is one of the UK's most sought-after garden designers who won worldwide recognition for her designs for the 2012 London Olympic Park. She won Gold at Chelsea in 2012 and 2018, and was GMG Garden Columnist of the Year in 2016 for her design series in *Gardens Illustrated*.

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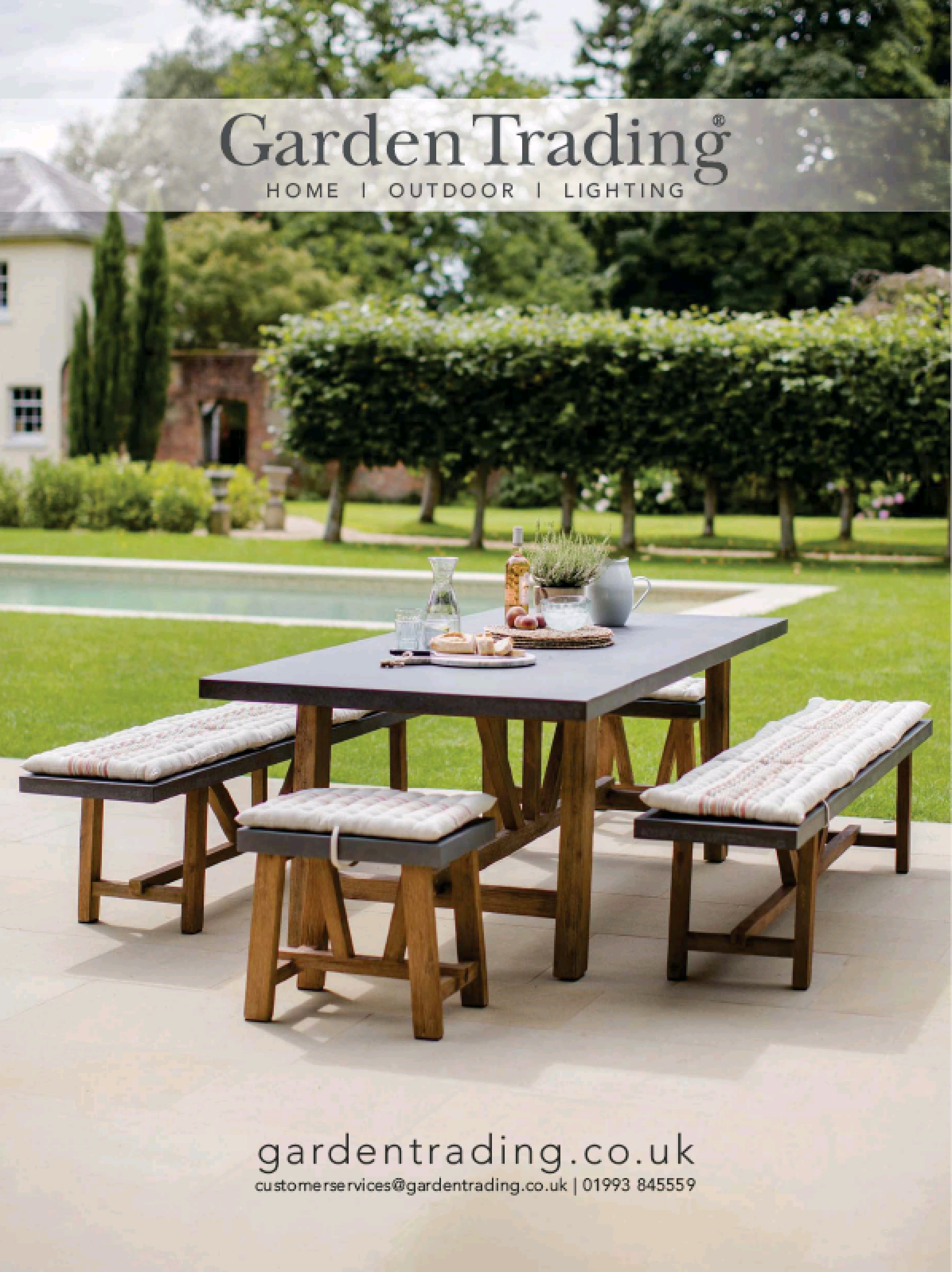
DIG IN

What's happening, where to go, what's in flower and what to buy this month

ROSE-TINTED

At one time a rose garden conjured up a very formal affair, but planting designers are now discovering how versatile this summer favourite can be. Increasingly, roses are being used in more naturalistic, meadow-style plantings, intermingled with ornamental grasses and layered with choice perennials and annuals, to create a richly textured effect. To help gardeners create their own rose meadows the garden charity Perennial has launched a helpful kit that offers practical instructions from Colm Joseph and Duncan Cargill, who designed a sustainable, low-maintenance rose meadow for the charity's display at this year's RHS Chelsea Flower Show. The kit explains the key principles of a rose meadow, detailing the layering of plants and offers suggestions for perennials and grasses as well as roses to plant. Also included is a packet of poppy seeds from Suttons to kickstart your meadow, and a voucher that gives you 15 per cent off at Peter Beales Roses. The Grow Your Own Rose Meadow Kit costs £10, with proceeds going to support the charity. **shop.perennial.org.uk**

BRITT WILLOUGHBY DYER



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News

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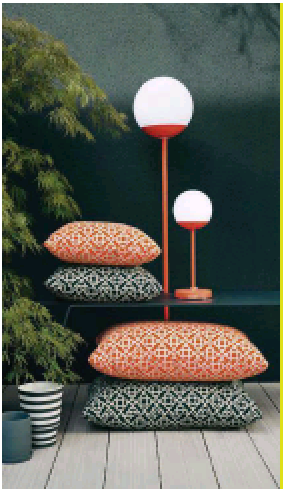
FRESH CUTS

As the trend for British cut flowers continues, the Flower Farmers' Big Weekend (16-18 August) is a new event offering the opportunity to take a peek behind the scenes at flower farms across the country and meet the people on the front line of this growing industry. More than 100 growers from the Flowers from the Farm co-operative will open their doors over the weekend, hosting events such as floristry workshops and pick-your-own sessions. See website for full details. flowersfromthefarm.co.uk



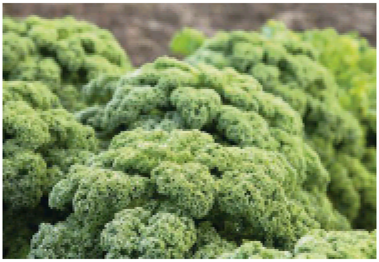
GREEN & GORGEOUS FLOWERS

MOONLIGHT

Fermob has added a stylish new outdoor lamp to its lighting collection. Called Mooonl, the globe-shaped floor and table lamps have a dimmable, LED light that shines in a cool or warm-white light. With chargeable batteries, the cordless lamps can be placed anywhere in the garden, and the floor lamp is Bluetooth controllable. Both models are available in a range of colours to complement Fermob's furniture. Mooonl floor lamp £329, Mooonl table lamp £109. **madeindesign.co.uk**

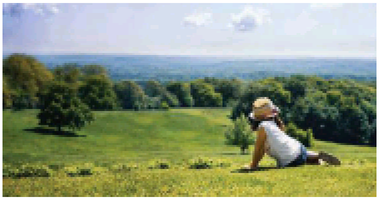
The heat is on

A study by scientists from China's Kunming Institute of Botany, the Royal Botanic Garden Edinburgh and Columbus State University in the USA has warned that Himalayan poppies (*Meconopsis*) and other species adapted to cool alpine meadows could become extinct in the wild within 50 years. As global temperatures rise, so the habitats where these plants can survive are becoming limited to an ever-more confined area higher in the mountains. Using computer modelling techniques, the team found that if global temperatures rise by 5°C, poppies would continue to retreat and those already inhabiting the highest slopes would struggle to find space to survive. **rbge.org.uk**



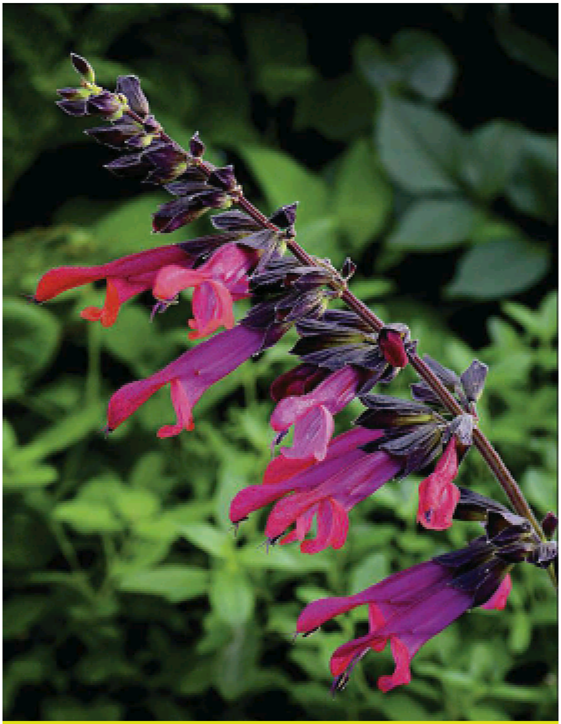
Mind the gap

Kales and cabbages are a great way to bridge that post-potato harvest gap on the vegetable plot. Suttons' Late August Brassica collection includes three cabbages and three kale cultivars, including 'Reflex' (shown), along with cauliflower 'Colloseo' and an unusual-looking sprout known as kalette, all supplied as 9cm plants from the end of August. Prices start at £9.99 for six plants. **suttons.co.uk**



PICTURE THE MOMENT

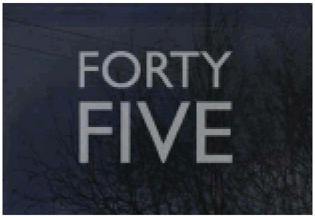
Next year will see the 125th anniversary of the founding of the National Trust, and the organisation has launched a competition to find an image for the cover of its 2020 handbook. To enter you need to submit a photograph taken at one of the National Trust's sites during 2019 that reflects the theme 'places that make you feel good.' With more than 778 miles of coastline, 39 pubs and inns, and hundreds of historic houses to provide a backdrop for your shot, there are plenty of opportunities to take the perfect picture. **nationaltrust.org.uk**



FIRST LOVE

The red-pink blooms of *Salvia* 'Amante' are striking not only for their stunning richness, but also because the colour has been heralded as a genetic breakthrough. 'Amante' is a hybrid of the popular purple *Salvia* 'Amistad', which has previously produced only hybrids that retained a similar purple-blue tone. The crimson hue emerging from the dark calyx of 'Amante' is a plant first. Despite being a rather special plant, it's extremely versatile, and will provide a bright burst of colour in pots or perennial borders. Five young plants cost £18. **hayloft.co.uk**

3 FOR THE GARDEN… HOUSE NUMBERS



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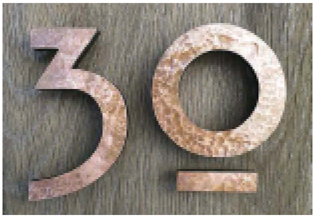

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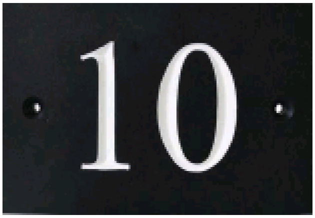

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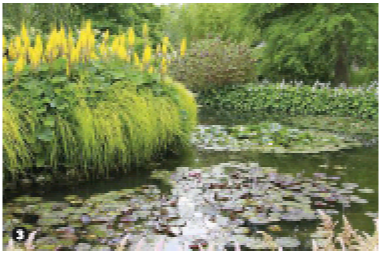


① Back to school with the RHS
It's never too late to develop new skills and increase your gardening knowledge, and now is the time to enrol for the highly respected RHS horticultural qualifications starting in September. Courses, designed to fit around work and other commitments, are held at more than 80 approved centres across the UK, and you can choose between a theoretical or a practical, hands-on mode of study. rhs.org.uk/qualifications

② Sizergh Gardener's Tour
Join one of Sizergh Castle's expert gardeners to uncover the highlights of the season and take home some top tips for your own garden. First Sunday of every month until October. 11am-12pm and 1.30-2.30pm, free with admission. Sizergh Castle, nr Kendal, Cumbria LA8 8DZ. Tel 01539 560951, nationaltrust.org.uk

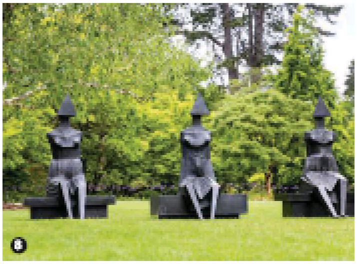
③ Leckford Estate Tour with Perennial
Join nursery and landscaping manager Mark Pitman for a tour of the water gardens, buddleja collection and nursery at Leckford Estate, in aid of the garden charity Perennial. 1 August, 11am-3.30pm, £75. Leckford Estate, Stockbridge, Hampshire SO20 6DA. Tel 01264 812110, perennial.org.uk

④ Seaweed Foray
Get to know the weird and wonderful seaweeds that inhabit the shores of North Berwick beach, and their myraid uses, at this hands-on workshop run by Dr Greg Kenicer. 6 August, 11am-4pm, £30. Organised by the Royal Botanic Garden Edinburgh, tickets must be booked in advance. Tel 0131 248 2937, rbge.org.uk

⑤ Great Comp Summer Show
View plant displays from the many specialist and award-winning nurseries at the 17th annual Great Comp Summer Show, with music provided by a local jazz ensemble. 10 – 11 August, 11am-5pm, free with garden entry. Great Comp Garden, Comp Lane, Platt, nr Sevenoaks, Kent TN15 8QS. Tel 01732 885094, greatcompgarden.co.uk

⑥ Obelisk and Mini-Wattle Hurdle Workshop
Learn the heritage craft of weaving by making a mini-wattle hurdle and obelisk with either hazel or willow. 11 August, 10am-3pm, £85. Sussex Prairie Garden, Morlands Farm, Wheatsheaf Road, nr Henfield, West Sussex BN5 9AT. Tel 01273 495902, sussexprairies.co.uk

⑦ The Art and Craft of Gardening with Tropical Foliage Plants
Get to grips with tropical foliage plants in a practical, hands-on workshop and garden walk at Waddesdon Manor. There will be a number of tropical treats from the garden collection to take home, and all equipment will be provided. 11 August, 2-5pm, £17.50 plus grounds admission. Waddesdon Manor, Aylesbury, Buckinghamshire HP18 0JH. Tel 01296 820414, waddesdon.org.uk



RHS / PAUL DEBOIS

⑧ Sculpture at Wisley 2019
Follow a trail of some 100 pieces from artists taking part in the Surrey Sculpture Society's Trail at RHS Garden Wisley, which is currently home to a major exhibition of modern sculpture featuring works by Henry Moore, Lynn Chadwick (shown) and Tracey Emin. Entry to both included in general garden admission. 17 August – 22 September. Wisley Lane, Wisley, Woking, Surrey GU23 6QB. Tel 01483 224234, rhs.org.uk

⑨ Wudston House and Roche Court Tour
Enjoy a Garden Days Out tour of Wudston House, a private garden near Devizes in Wiltshire, that has a dramatic perennial meadow, designed by James Hitchmough, and exotic borders by Nick Macer of Pan Global Plants. This is followed by a visit to the private, 25-acre sculpture park at Roche Court, Wiltshire. Starting point Pewsey railway station, North Street, Pewsey, Wiltshire SN9 5ER. 23 August, £120. Tel 0117 317 9874, gardendaysout.com

⑩ Land, Art and Ecology at Charleston
Listen to artists Philip Hughes and Chris Drury discuss creating artwork inspired by land and ecology at an evening talk in the South Gallery at Charleston House, one time home of the Bloomsbury Group. 23 August, 6pm, £10. Charleston, Firle, Lewes, East Sussex BN8 6LL. Tel 01323 811626, charleston.org.uk

⑪ Pollinator Festival
Find out about the research and conservation work taking place in Wales and learn how to support pollinators at home, with talks, stalls and guided walks. 24-26 August, 10am-6pm. Free with general garden admission. National Botanic Garden of Wales, Middleton Hall, Llanarthne, Carmarthenshire SA32 8HN. Tel 01558 667149, botanicgarden.wales

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COMPILED BY **HANNAH TRIBE**

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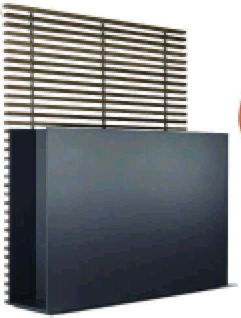

1. Clay Pot in Metal Hanger, £8 each, 01334 657642, scaramangashop.co.uk **2. Indoor Watering Can, 1 litre**, £16, 020 7729 6253, labourandwait.co.uk **3. Frame Outdoor Shelving System, lava grey, 84x100x42cm**, £570, 0345 605 2505, worm.co.uk **4. Everdure by Heston Blumenthal CUBE Portable Charcoal BBQ, orange**, £149, 0345 604 9049, johnlewis.com **5. BinDock Double, spring forest green**, £570, 020 7485 7618, frontyardcompany.co.uk **6. Jambi Woven Garden Bench, red and orange**, £250, 0344 499 4686, habitat.co.uk **7. Conmoto Sotomon Plant Box, anthracite, 100x150cm**, £1,270 and **Trellis, 170x150cm**, £1,732, 020 8068 8769, nunido.co.uk

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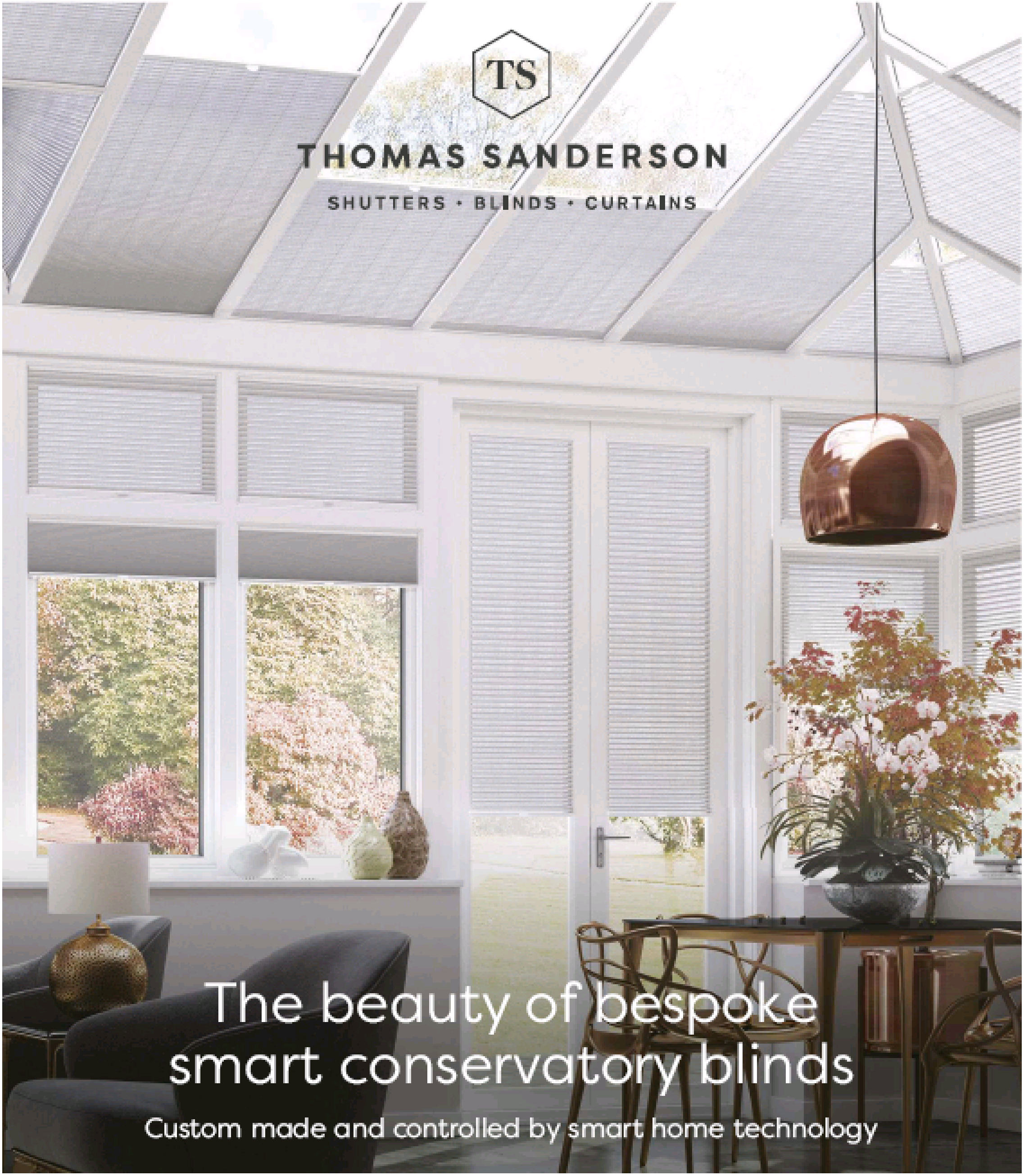
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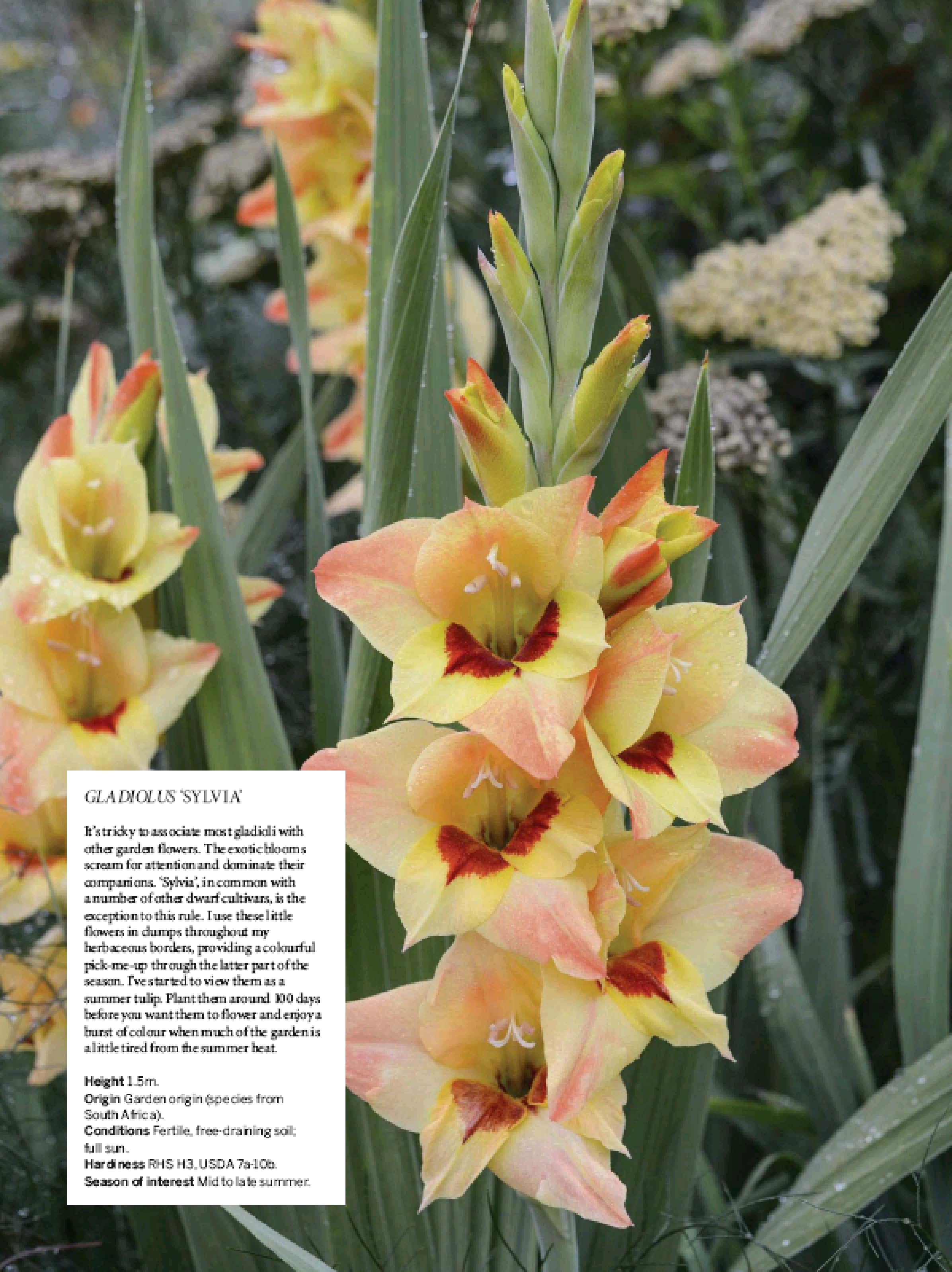


GLADIOLUS 'SYLVIA'

It's tricky to associate most gladioli with other garden flowers. The exotic blooms scream for attention and dominate their companions. 'Sylvia', in common with a number of other dwarf cultivars, is the exception to this rule. I use these little flowers in clumps throughout my herbaceous borders, providing a colourful pick-me-up through the latter part of the season. I've started to view them as a summer tulip. Plant them around 100 days before you want them to flower and enjoy a burst of colour when much of the garden is a little tired from the summer heat.

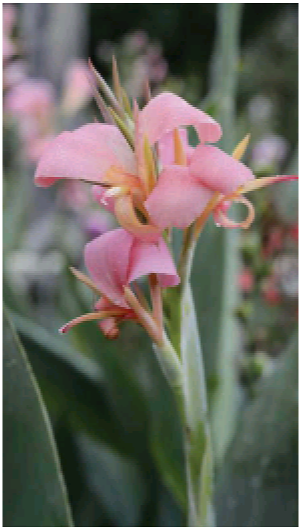
Height 1.5m.
Origin Garden origin (species from South Africa).
Conditions Fertile, free-draining soil; full sun.
Hardiness RHS H3, USDA 7a-10b.
Season of interest Mid to late summer.

AUGUST PLANTS

As summer reaches its peak, two richly coloured glaidioli, a delicate sunflower and strong-growing, pale-blue ipomoea feature among Tom's top picks

WORDS **TOM BROWN** PHOTOGRAPHS **JASON INGRAM**

Tom Brown
is head gardener
at West Dean Gardens
westdean.org.uk



CANNA 'EREBUS'

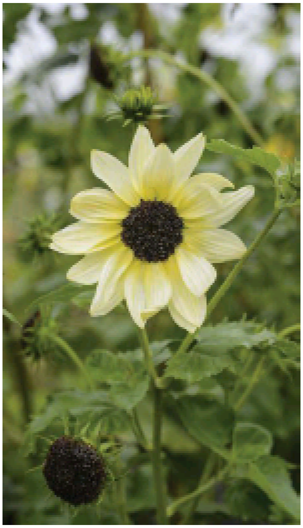
There aren't many of these water cannas around and this cultivar of *Canna glauca* is one of the best in terms of reliable, flowering performance. You can grow it in water margins or water-logged containers, submerging the roots throughout the summer. But it is equally happy flowering in a fertile garden soil. Treat it like any other canna, by allowing the first frost to slightly blacken the foliage and then bring it into a frost-free place for the winter. I have learned not to cut the foliage down until new growth emerges in spring. AGM*.

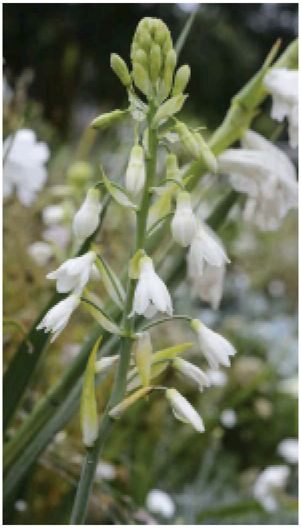
Height 1-2m.
Origin Garden origin (species from South America).
Conditions Poorly drained soil; full sun.
Hardiness RHS H3, USDA 7a-10b.
Season of interest July until first frosts.

HELIANTHUS DEBILIS 'VANILLA ICE'

Sunflowers can be troublesome when it comes to their heavy flowerheads and can demand strong staking techniques to see them through the latter part of the summer. 'Vanilla Ice' is a more delicate, multi-branched individual, and as such is far less demanding. I grow this highly floriferous cultivar for cut flowers. The stems are wiry and the flowers are very useful in arrangements with other summer blooms, such as yellow zinnias and blue statice.

Height 1-2m.
Origin Garden origin (species from USA and Central America).
Conditions Moist but well-drained soil; full sun.
Hardiness RHS H2, USDA 9a-11.
Season of interest July – September.





GALTONIA CANDICANS

Galtonias are widely available but as with a number of summer-flowering bulbs, they're not used quite as often as they should be. I generally start these bulbs off in pots at the beginning of the year and plant out a strong specimen in the spring. Spikes of tiered, bell-shaped, white flowers appear in the summer and give a boost of colour and elegance to mixed borders and containers. Galtonias work well when planted in small clumps throughout a planting scheme to give an effortless and natural feel to your plantings. They're also great for containers. AGM.

Height 50cm-1m.
Origin South Africa.
Conditions Moist but well-drained soil in growing period; full sun.
Hardiness RHS H4, USDA 6a-10b.
Season of interest Late summer.

*Holds an Award of Garden Merit from the Royal Horticultural Society. Hardiness ratings given where available

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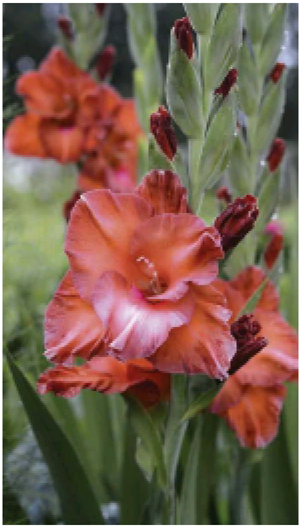


GLADIOLUS 'BIMBO'

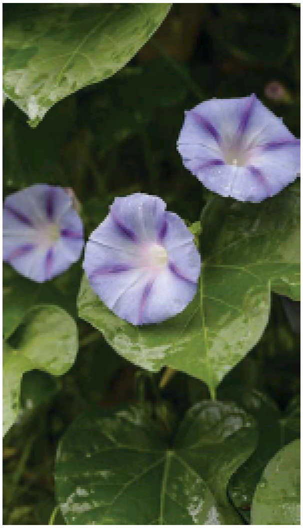
If you enjoy the increasingly popular trend of combining creams, dusky pinks and apricot hues, then this summer corm will make a great addition to your planting schemes. There is an antique, coppery quality to its tones that really makes it stand out from the crowd. As with most gladioli, you should plant from April onwards, in clumps where the plants are to flower, and staggered planting will give a longer flowering period. To ensure perenniality, lift the corms after the first cold spell and store in a dry, frost-free place until the following growing season.

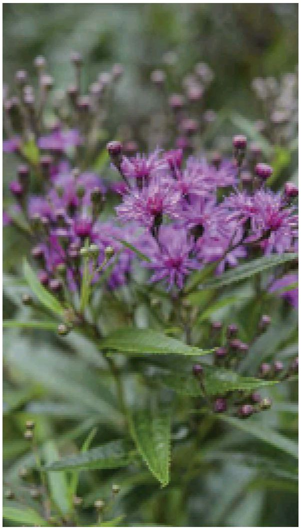
Height 1.5-2m.
Origin Garden origin (species from South Africa).
Conditions Fertile, free-draining soil; full sun.
Hardiness RHS H3, USDA 7a-10b.
Season of interest Mid to late summer.

IPOMOEA 'CAPRICE'

I trialled several morning glories last year and they were surprisingly variable in their performance, but this was one of the best blues. Strong growth covered my 2m-high obelisk in foliage and pale-blue flowers erupted all over this plant. It was quite a spectacle, especially alongside some of the less floriferous forms. Avoid over feeding or you'll end up with lots of leaf and only a few flowers, but other than that, in a sunny position, ipomoeas will provide lots of colour and interest well into the summer and cover up some of those less attractive fences.

Height 1.5-2.5m.
Origin Garden origin (species from Mexico).
Conditions Moist and well-drained soil; full sun.
Hardiness RHS H1C, USDA 9a-11.
Season of interest July – October.





VERNONIA ARKANSANA 'MAMMUTH'

Tall border plants can be hard to get right. They need to provide that essential, back-of-the-border, top tier, while also offering prime flowering performance. Vernonias provide both. I've discovered them only recently, and was immediately entranced by these sophisticated and intriguing late-summer stars. With their dark-purple flowers, carried on tall, stately stems, they offer a late burst of colour to a border.

Height 1.5-2m.
Origin Garden origin (species from Northern and Central USA).
Conditions Tolerant of most garden soils with good moisture retention during summer months; full sun.
Hardiness RHS H7, USDA 5a-8b.
Season of interest Late summer through to autumn.

PLACES TO VISIT

Recommended places to see seasonal plants at their best.

Derry Watkins' garden and nursery **Special Plants** is a delight for plantaholics. Although she gardens on heavy clay, Derry has a real passion for Mediterranean plants, and has created two gravel gardens to show off her extensive collection. The gardens are a real treat for enthusiasts and are open every Tuesday until October. Derry's nursery is open daily and full of unusual perennials, grasses, and biennials. Special Plants, Greenways Lane, Cold Ashton, Chippenham, Wiltshire SN14 8LA. Tel 01225 891686, specialplants.net

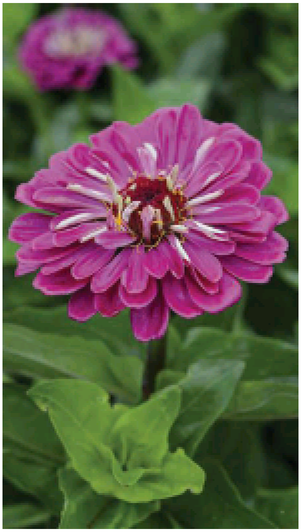
Although famed for its spring-flowering camellias, and magnolias, **Abbotsbury Subtropical Garden** is even more exciting in high summer. Hydrangeas and tender perennials steal the show with a diversity and vibrancy that has an appropriately subtropical flavour. The gardens also enjoy stunning views of the Jurassic Coast. Open daily until December when they close for a couple of weeks. Buller's Way, Abbotsbury, Weymouth, Dorset DT3 4LA. Tel 01305 871387, abbotsbury-tourism.co.uk

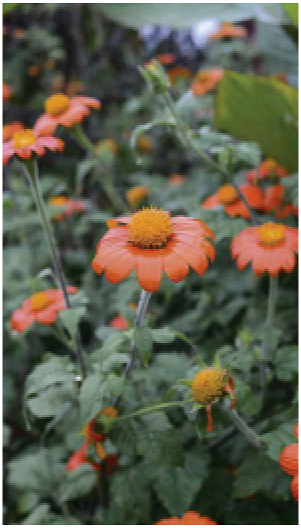
The Courtyard Garden at **Bury Court Barn** was created by owner John Coke, in collaboration with Piet Oudolf. This naturalistic and flowing style of planting is intelligently contained here within a garden scale that feels relevant and accessible to the majority of us. The gardens are open once a month, for the Plantsman's Days, in which the delightful and highly knowledgeable ▷

ZINNIA ELEGANS 'BENARY'S GIANT WINE'

I grew a number of taller-stemmed zinnias in 2017, and the ones that stood out head and shoulders above all the others were those from the wonderfully consistent Benary's range. They are available in a variety of colours, with one to suit almost every taste. This one from the Benary's Giant Series is a classy plant, with sultry mulberry-coloured flowers. It is perfect grown as a cut flower, but will also have a strong presence in your borders until the first frosts.

Height 50cm-1m.
Origin Garden origin (species from Mexico).
Conditions Moist but well-drained, fertile soil; full sun.
Hardiness RHS H2, USDA 9a-11.
Season of interest Staggered sowing will produce flowers from July until first frosts.





TITHONIA ROTUNDIFOLIA 'TORCH'

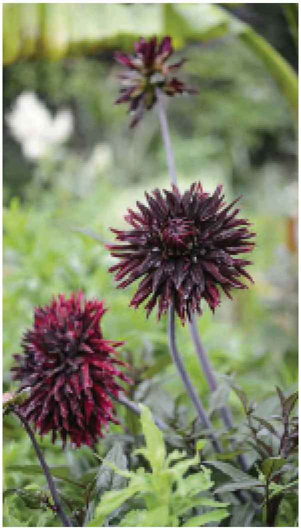
Tall, vibrant and blisteringly bright-orange flowers appear on this Mexican sunflower as the summer warms up. Grow as an annual and plant in full sun in reasonable garden soil to achieve a strong two metres of growth. Tithonias will keep flowering until the frosts (don't forget to collect the seed). This is a strong cultivar with consistent dark-orange flowers that are hard to beat in mixed and exotic plantings. They detest the cold so resist planting them out until June.

Height 1-2m.
Origin Garden origin (species from Mexico and Central America).
Conditions Well-drained, fertile soil; full sun.
Hardiness RHS H2, USDA 9a-11.
Season of interest Midsummer to autumn.

DAHLIA 'BLACK JACK'

I'd be more than happy to grow this dahlia for its foliage alone. Its strong architectural, glaucous foliage appears in the early summer and complements a number of garden plants. I've grown it alongside the earlier performing *Potentilla* 'Gibson's Scarlet' to act as a foil to the fiery red blooms. As the year rolls on, very large and rich cactus flowers of the darkest maroon appear on very strong stems. Almost shrub like in its habit, this dahlia works on many levels as a garden plant – a welcome cutting flower too.

Height 1.5-2m.
Origin Garden origin (species from Mexico and Central America).
Conditions Well-drained, fertile soil; full sun.
Hardiness RHS H3, USDA 7a-10b.
Season of interest July until first frosts.



▷ Marina Christopher offers a masterclass on how to extend your displays, followed by a guided tour of the gardens. Bury Court Barn, Bentley, Farnham, Surrey GU10 5LZ. Tel 07771 663437, burycourtbarn.com

You know you've made it as a nurseryman or gardener, when your name becomes synonymous with a particular plant. This is true of William Dyson and his collection of salvias at **Great Comp Garden**. William is curator of the garden in Sevenoaks, and his adjoining nursery offers a huge range of salvias that can be seen in varied garden situations – responding particularly well to the hot, drier conditions of August. Visitors can also explore gardens that wrap around a 17th-century manor house and showcase many unusual perennials, including kniphofias, crocosmias, dahlias and many grasses and shrubs. Comp Lane, St Mary's Platt, Sevenoaks, Kent TN15 8QS. Tel 01732 885094, greatcompgarden.co.uk.

As the summer rolls on, and our focus turns to late summer-flowering perennials and grasses, a visit to Graham Gough's nursery **Marchants Hardy Plants** is a must. Graham and his wife Lucy have created a wonderful garden, despite the horticultural challenges of an incredibly exposed, cold site with very heavy soil. Inspired by naturalistic planting styles, Graham has developed a fine collection of perennials, and his artistic eye is matched by his immense knowledge. He particularly excels at using tried-and-tested grasses, from panicums to pennisetums, which intermingle with eupatoriums, sedums and asters. Open Wednesday to Saturday until mid-October. 2 Marchants Cottages Mill Lane, Laughton, Lewes, East Sussex BN8 6AJ. Tel 01323 811737, marchantshardy plants.co.uk

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Garden of Medicinal Plants – Chelsea Physic Garden Photo: R.Alexander

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Garden study

The Royal Horticultural Society is inspiring everyone to grow with its accessible gardening qualifications

If you've been thinking about filling the gaps in your gardening knowledge or expanding on the skills you already have, the Royal Horticultural Society (RHS) can help. Its accessible qualifications are an excellent way to make the most of your garden and connect with like-minded people.

There's something to suit everyone, from practical skills such as soil testing and pruning of plants, to theory-based knowledge such as plant science and identification. Recent learner Martin Page, for example, took the level 2 qualification when he bought his new home. It had a south-east facing garden covered in lawn, and the course helped him make the most of it.

Though there are courses to suit every skill, the majority of gardeners start at level 2. The qualifications are entirely flexible, so you don't need to study the level 2 theory before you can do the practical and vice versa.

There are more than 80 RHS approved centres throughout the UK and Ireland but, for those with busy schedules or who'd prefer to take the course at home, there are part-time and distance learning options available for theory courses.

Naomi German, another level 2 learner, believes that the course is ideal for both experienced gardeners and those who've just got into it. Linda Crow, whose garden was "a mess" before the course, agrees. Since earning her level 2 qualification, Linda's plants thrive because she knows "the conditions in which they should grow and how to prune and propagate them."

Other gardeners, including Marissa Ewing-Gerrard, felt the course gave them an opportunity to connect with other green-fingered aficionados with whom she could "talk freely and enthusiastically about all things horticulture and plants."

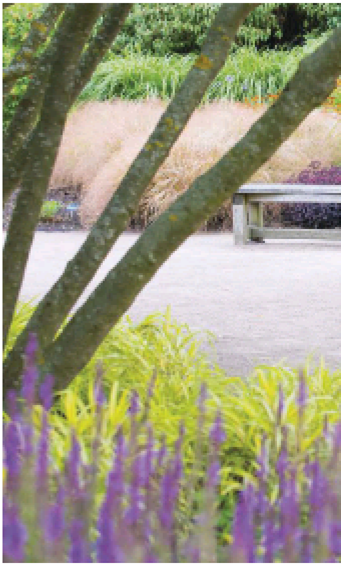
You might even make a career out of it. The level 2 qualifications are highly regarded by employers, and you can go on to achieve an level 3 qualification if you feel like expanding your skills even further.

PRACTICAL QUALIFICATIONS

- Six compulsory units, one optional
- No exams
- Areas of study: soil testing, sowing seeds and propagation, ground preparation for seeding and planting, establishing seeds and plants in the soil, care and pruning of plants
- Can only be studied at an approved centre

THEORY QUALIFICATIONS

- Each unit is assessed by external examination
- Exams can be taken in February and June each year
- Areas of study: plant science, plant identification, propagation and plant health, planning a garden, maintaining plants and lawns, producing outdoor fruit and vegetables
- Distance learning is an option



©RHS, Wisteria Walk – Joanna Kossak

©RHS/ Paul Debois

> “The skills and knowledge I learnt about design considerations, soil preparation and what to plant where have given me confidence to be brave and make the garden my own.”
>
> **Martin Page**

©RHS/ Helen Yates

> “It's made me a better gardener and boosted my confidence.”
>
> **Naomi German**

©RHS, Bench between borders - Joanna Kossak

> “I thoroughly enjoyed the RHS level 2 course and met some wonderful, like-minded people.”
>
> **Marissa Ewing-Gerrard**

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The Outsider

Horticulturist Hannah Gardner heads high into the Swiss Alps in search of the resilient Dianthus superbus *and finds herself transfixed by the incongruously named alpine sea holly*

WORDS **HANNAH GARDNER** ILLUSTRATION **ALICE PATTULLO**

The Jungfrau Region in the Bernese Oberland of central Switzerland is a spectacular, species-rich area with excellent accessibility and great capacity for mountain adventures. Rail networks extend high into the mountains, funiculars and cable cars of variable vintage providing the last leg of the journey.

There are more than 500km of marked footpaths and alpine trails to lead you through the pristine mountains and its alpine flora. The Schynige Platte Botanical Alpine Garden spreads out across the slopes at 2,000m. It's easy to lose a few hours looking at the 650 species grown here before setting off across the Alp Isleten, passing Alpine huts, colonies of burrow-dwelling mountain marmots and flowers galore. Here you will hear the gentle jingling of cow bells and take in breathtaking panoramic views amid traditional seasonal farming communities that yield alpine cheese for your picnic lunch.

Inspiration for the trip

I first visited Switzerland the summer after I left school, chaperoning 30 exuberant girl guides but I also had the chance to hike, and while doing so I noticed at once the lush summer meadows. I had long held ambitions to return with my daughter, and pay homage to *Dianthus superbus* one of my favourite mountain plants.

When to go

The high altitude and relatively late flowering season make July and August ideal months to visit. As this area is on the north side of the Alps, walking in the mornings is recommended as the afternoon weather is considerably more unsettled.

Where to go

Heading on from the busy mountain hub of Grindelwald, a wonderful varied hike leads from the small station of Alpiglen (1,615m) along the foot of the imposing Eiger north face towards Kleine Scheidegg. In the wooded, early stages of this walk ghostly *Aruncus dioicus* loomed from the shadows along with frequent clumps of the willow gentian *Gentiana asclepiadea*, its arched stems gently weighed down with handsome navy flowers. The trail ascends through damp meadows, busy with the gentle, purple and white flowers of *Geranium sylvaticum*, the familiar but variable mountain cornflower (*Centaurea montana*) and a strange, swan-necked Siberian thistle (*Cirsium oleraceum*). Later near the base of the infamous north face, covering a sunny grass bank, I found what I was looking for – a huge colony of *Dianthus superbus*, in every shade of pink from deep magenta to the palest blush rose. This is a plant of mesmerising fragility that belies a resilient character. Its native range extends through Europe, Russia, Japan and south to Taiwan. Tall, slender branched stems terminate in scented feathery flowers consisting of five, deeply lacerated petals that have a tendency to droop slightly, giving an air of languid nonchalance. The silky seedheads of *Pulsatilla alpina* mingled in between the soft mounds.

Other superb hiking routes start from Grindelwald-First and Bachalpsee, and on to Faulhorn if you want to reach 2,686m and find a rustic mountain-top hotel. Alternatively, a two-and-a-half hour flower trail leads from the lake to Bachläger and Waldspitz. Areas of these slopes are a tight mass of bilberry (*Vaccinium myrtillus*) and dwarf *Rhododendron ferrugineum*. Mats of pale-flowered *Saxifraga paniculata* cling to the rocks, *Gentiana verna* pushes through grazed areas, damp crevices and gullies are full of colourful marsh marigolds, valerian, and, named for the garden of the Greek gods at Parnassus, the unpretentious but beautiful *Parnassia palustris*. Elsewhere, large herbaceous plants push through the alpine pastures, the impressive yellow gentian (*Gentiana lutea*), its roots used to make a type of medicinal bitters called jenzenen-schnapps, the pleated *Veratrum album*, the pale, thistle heads of *Cirsium spinosissimum* and, my favourite of them all, *Gentiana purpurea*. Walking through the meadows I spot the vivid-yellow *Arnica montana*, a favourite source of nectar for the endemic Grindelwald butterfly. The delicate, bell flowers of *Campanula scheuchzeri* quiver in the slightest breeze alongside *Campanula cochlearifolia*, the lilac pincushions of *Knautia dipsacifolia* and the semi-parasitic yellow rattle.

Plant to grow at home

I was transfixed as the mists cleared momentarily on the plateau beyond Schynige Platte and the distinct prickly outline of deep-blue *Eryngium alpinum* flowerheads reached for the sky. *Eryngium alpinum* is the glamorous, large-flowered alpine sea holly, a contradictory name perhaps but a showstopper in a late-summer planting, its stiff, filigree calyx forming a metallic ruff around the flower cone. Native of the Jura and the Alps, its population is decreasing, but it grows in sub-alpine meadows, usually on limestone at 1,500-1,800m. A hardy perennial it has a robust habit; the branched, dark stems terminating in dramatic flowers. It stands well into winter, so wait until early spring to cut back. It is tolerant of most well-drained soils, in full sun or part shade. Attractive to pollinators, the blue-tinged flowers contrast well with the warm tones of heleniums and bleached stems of late-summer grasses – it works best threaded through a planting scheme. As William Robinson remarked 'when grown well it is not surpassed in beauty by any plant'. The cut flowers last for up to two weeks in a vase or can be dried. □

Guides and maps

Alpine Flowers by Gillian Price
(Cicerone Press, 2014).
Walking in the Bernese Oberland by
Kev Reynolds (Cicerone Press, 2015).

Where to stay

Berghotel
Schynige Platte, 3812 Wilderswil, Switzerland.
Tel +41 (0)33 828 73 73,
hotelschynigeplatte.ch
Perched at the top, of the Schynige Platte railway, this is a great base for hiking.

Hotel Edelweiss Superior
Hauptstraße, 3825 Mürren, Switzerland.
Tel + 41 (0)33 856 56 00,
edelweiss-muerren.ch
Situated on the edge of the mountain village of Mürren with panoramic views.

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GARDENING TALENT

Matt Collins

As well as being a published author – his latest book encouraged us to venture deep into a forest – Matt is head gardener at the Garden Museum, tending its exquisite and considered planting

PORTRAIT ANDREW MONTGOMERY

Earliest gardening memory Pulling up potatoes with my grandfather. Potato harvesting is one of those hands-in-the-earth experiences that remains enthralling whether you're seven or 70.

First plant love Forget-me-nots: one childhood summer my sister and I chose seed packets to sow into unused concrete breeze blocks at the edge of the garden. Germination was surprise enough, but the great mass of blue filling my block the following spring was a wonder.

Career inspiration Gardener-writers have had the biggest influence. I admire those physically engaged in their gardens while capable of bringing them to life on the page: Gertrude Jekyll at Munstead Wood, Roger Deakin in his Suffolk meadow.

Favourite garden Aberglasney Gardens in Carmarthenshire is a constant source of inspiration, from its subtropical Ninfarium to the walled garden restored by designer Penelope Hobhouse.

Dream plant destination Despite being half South African, I am yet to visit the Western Cape and witness its profusion of spring wildflowers. Experiencing the *fynbos* vegetation surrounding Table Mountain remains high on my travel wish-list.

Favourite planting style Dense perennial planting will always have a place in my heart. However, the sustainable, climate change-conscious schemes being developed by James Hitchmough and Nigel Dunnett are really something.

Unsung plant hero Fox and cubs, *Pilosella aurantiaca*, is a fantastic member of the daisy family and one that, like its namesake, has crept into domestic gardens from the wilds beyond the fence.

In what direction do you see horticulture heading in the next few years? Appreciation for the natural world and its threatened landscapes is influencing the horticultural industry daily. I am confident that sustainable and 'naturalistic' planting will extend beyond gardening fashions to something integral and lasting.

Most embarrassing moment regarding your obsession with plants I once misjudged the distance of a circular desert walk in central Oregon, while searching for ancient Western juniper trees with a friend. As dusk fell, snakes appeared on the path in front, which had us jumping unceremoniously like naive Brits.

Contact mattcollinsgarden.co.uk. Matt's latest book *Forest: Walking Among Trees* is published by Pavilion Books.

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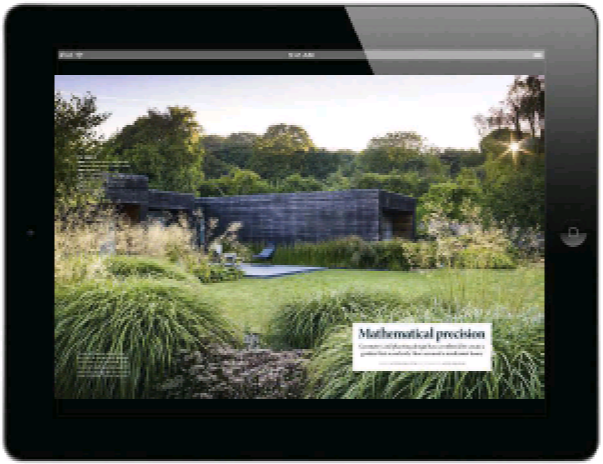
Mathematical precision

AUGUST PLANTS

HARDY FUCHSIA

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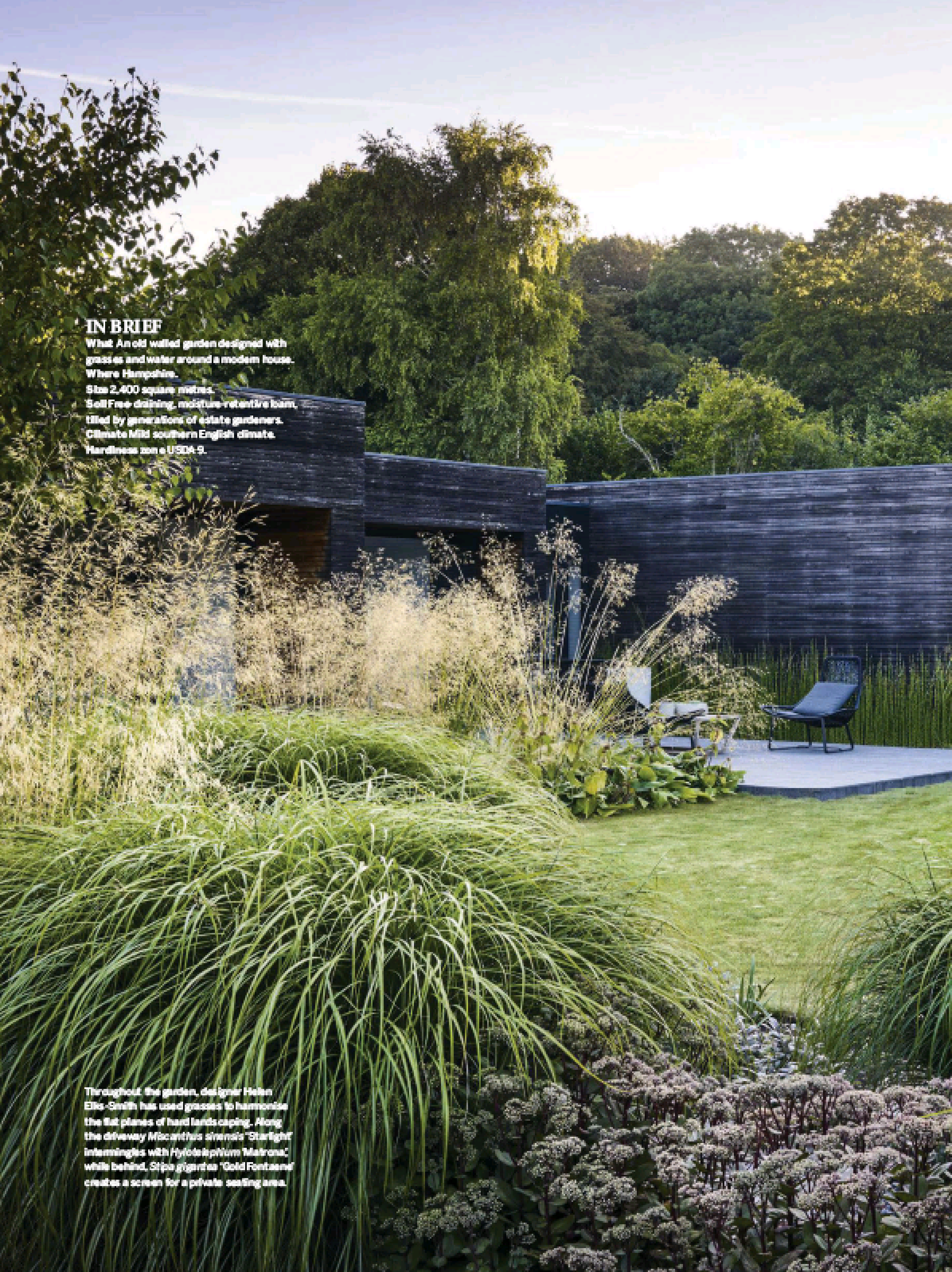
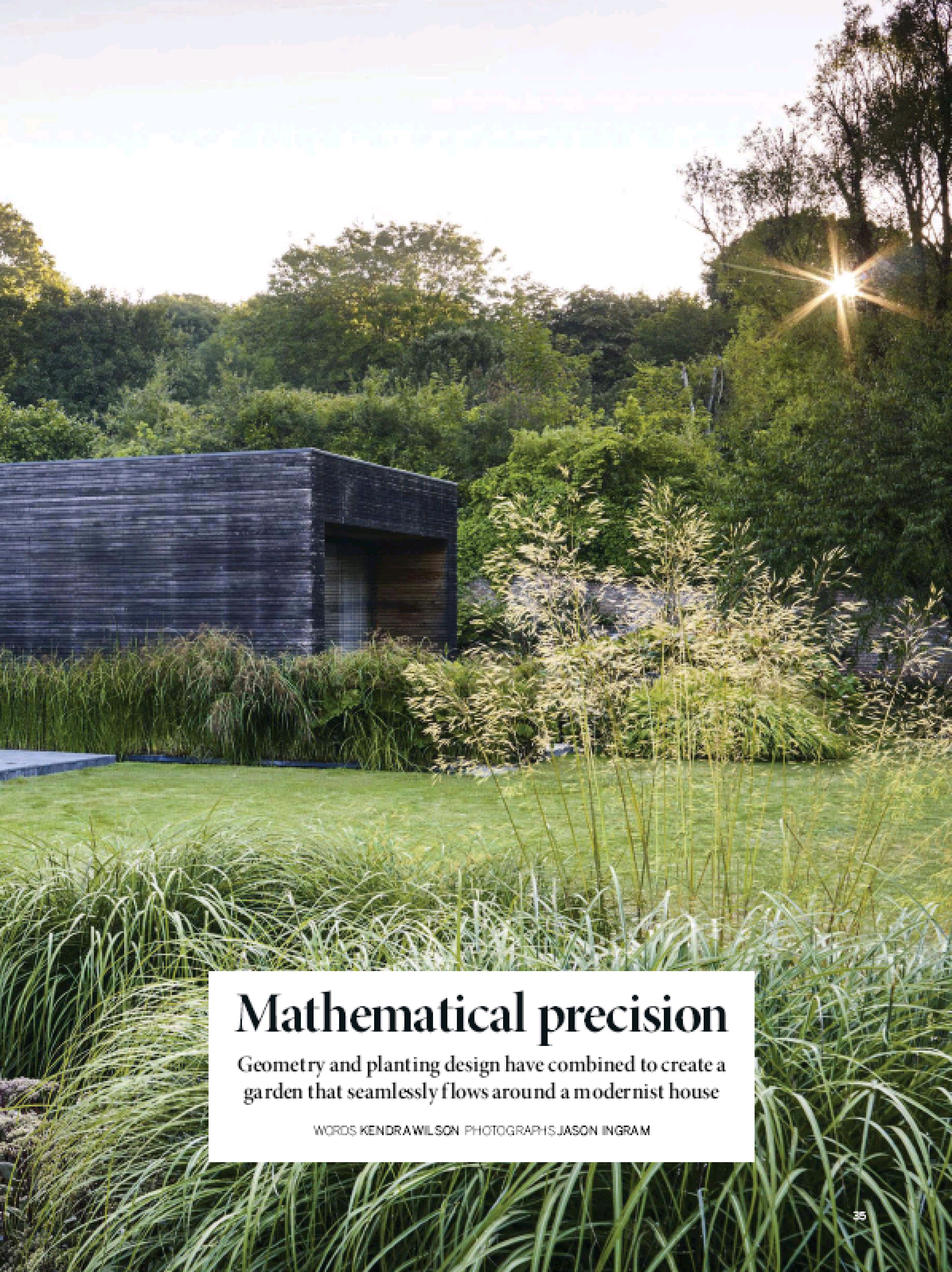


IN BRIEF

What An old walled garden designed with grasses and water around a modern house.
Where Hampshire.
Size 2,400 square metres.
Soil Free-draining, moisture-retentive loam, tilled by generations of estate gardeners.
Climate Mild southern English climate.
Hardiness zone USDA 9.

Throughout the garden, designer Helen Elks-Smith has used grasses to harmonise the flat planes of hard landscaping. Along the driveway *Miscanthus sinensis* 'Starlight' intermingles with *Hylotelephium* 'Matrona', while behind, *Stipa gigantea* 'Gold Fontaene' creates a screen for a private seating area.

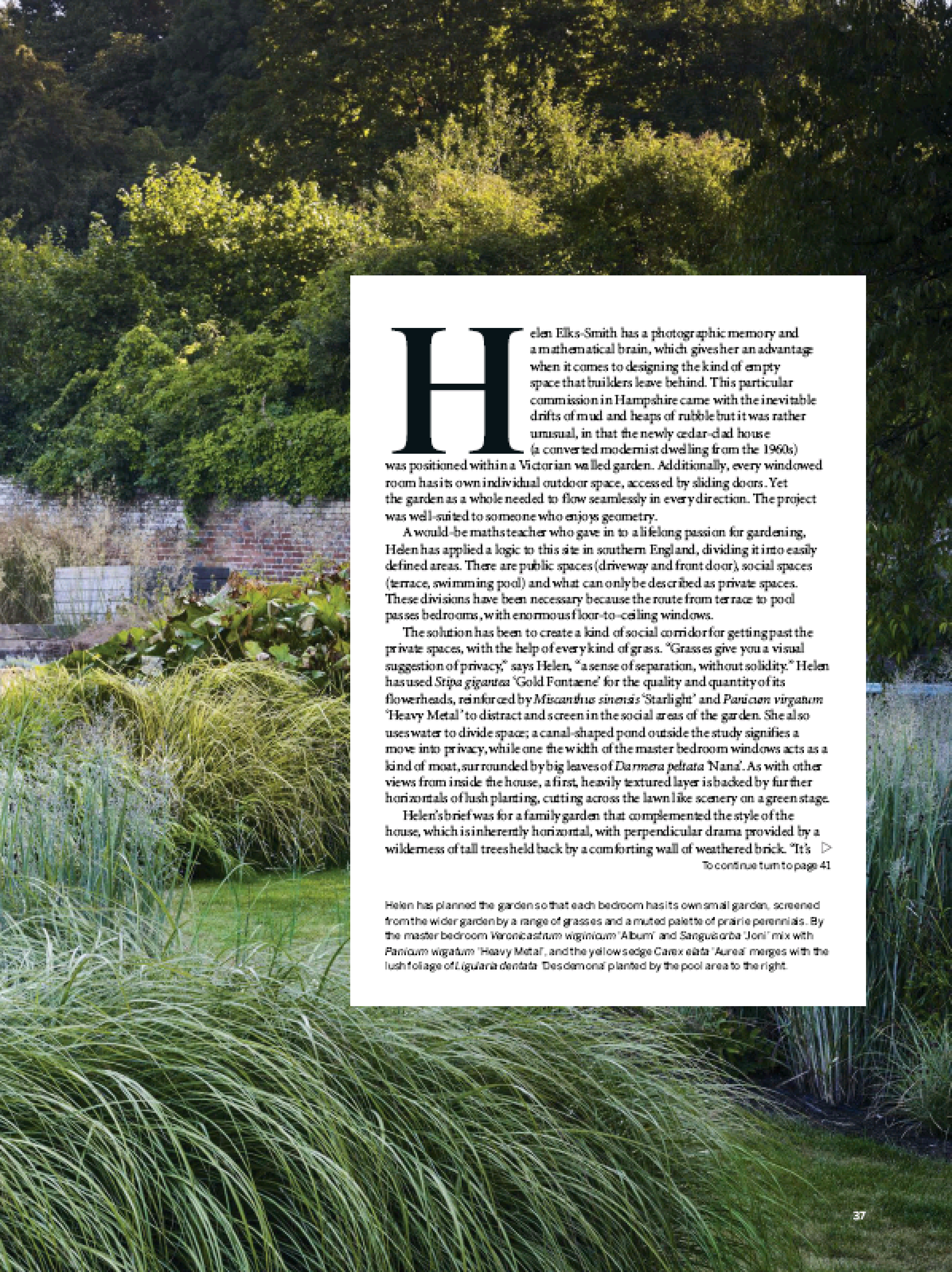


Mathematical precision

Geometry and planting design have combined to create a garden that seamlessly flows around a modernist house

WORDS **KENDRA WILSON** PHOTOGRAPHS **JASON INGRAM**

Grasses give you a visual suggestion of privacy, a sense of separation, without solidity



Helen Elks-Smith has a photographic memory and a mathematical brain, which gives her an advantage when it comes to designing the kind of empty space that builders leave behind. This particular commission in Hampshire came with the inevitable drifts of mud and heaps of rubble but it was rather unusual, in that the newly cedar-clad house (a converted modernist dwelling from the 1960s) was positioned within a Victorian walled garden. Additionally, every windowed room has its own individual outdoor space, accessed by sliding doors. Yet the garden as a whole needed to flow seamlessly in every direction. The project was well-suited to someone who enjoys geometry.

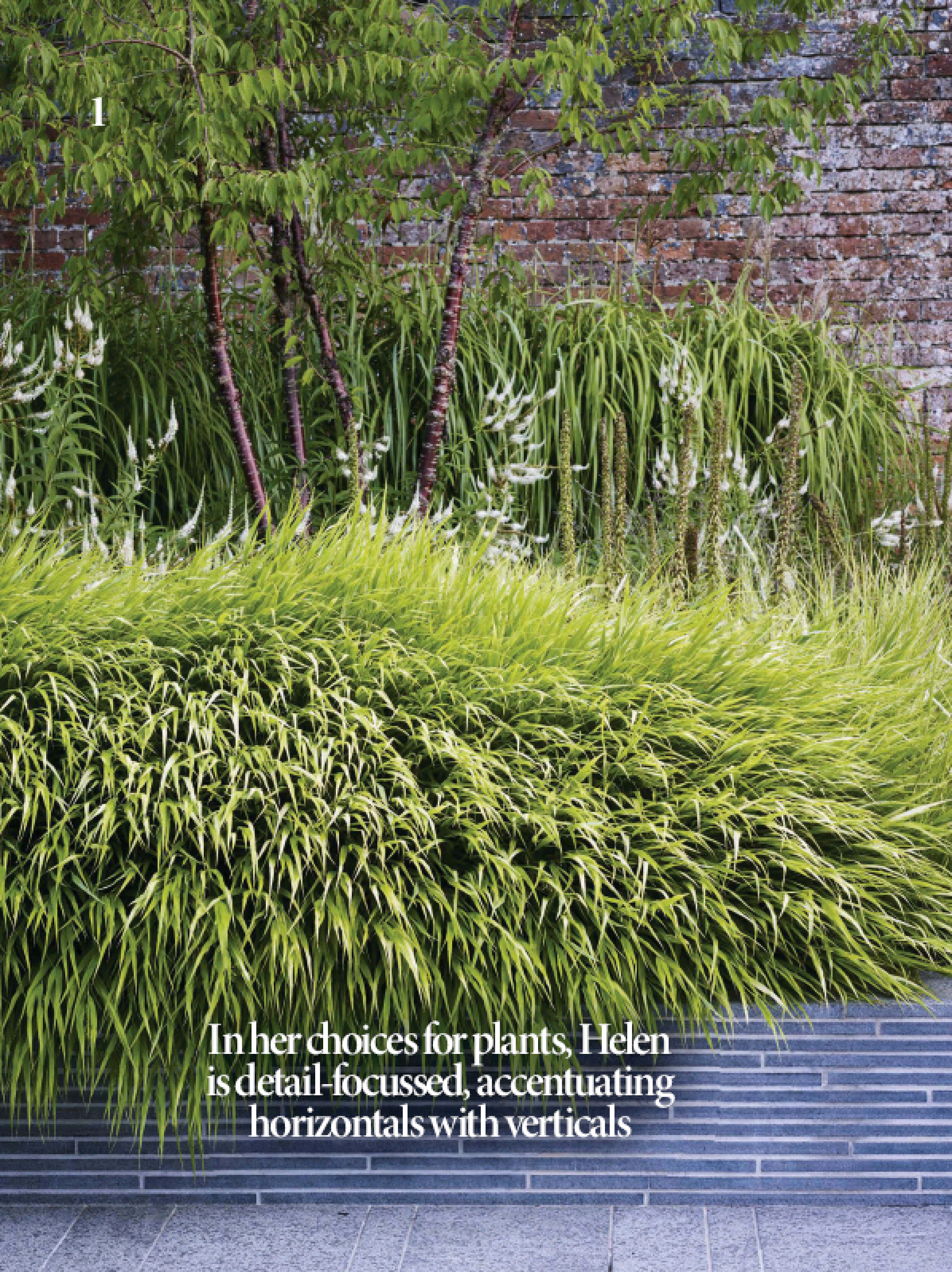
A would-be maths teacher who gave in to a lifelong passion for gardening, Helen has applied a logic to this site in southern England, dividing it into easily defined areas. There are public spaces (driveway and front door), social spaces (terrace, swimming pool) and what can only be described as private spaces. These divisions have been necessary because the route from terrace to pool passes bedrooms, with enormous floor-to-ceiling windows.

The solution has been to create a kind of social corridor for getting past the private spaces, with the help of every kind of grass. "Grasses give you a visual suggestion of privacy," says Helen, "a sense of separation, without solidity." Helen has used *Stipa gigantea* 'Gold Fontaene' for the quality and quantity of its flowerheads, reinforced by *Miscanthus sinensis* 'Starlight' and *Panicum virgatum* 'Heavy Metal' to distract and screen in the social areas of the garden. She also uses water to divide space; a canal-shaped pond outside the study signifies a move into privacy, while one the width of the master bedroom windows acts as a kind of moat, surrounded by big leaves of *Darmera peltata* 'Nana'. As with other views from inside the house, a first, heavily textured layer is backed by further horizontals of lush planting, cutting across the lawn like scenery on a green stage.

Helen's brief was for a family garden that complemented the style of the house, which is inherently horizontal, with perpendicular drama provided by a wilderness of tall trees held back by a comforting wall of weathered brick. "It's ▷

To continue turn to page 41

Helen has planned the garden so that each bedroom has its own small garden, screened from the wider garden by a range of grasses and a muted palette of prairie perennials. By the master bedroom *Veronicastrum virginicum* 'Album' and *Sanguisorba* 'Joni' mix with *Panicum virgatum* 'Heavy Metal', and the yellow sedge *Carex elata* 'Aurea' merges with the lush foliage of *Ligularia dentata* 'Desdemona' planted by the pool area to the right.



In her choices for plants, Helen is detail-focussed, accentuating horizontals with verticals

2

3

5 DESIGN ELEMENTS

1 Highs and lows

Helen's detailing is evident in her approach to hard landscaping and plants. Here, making a connection between the verticals and horizontals of both. *Veronicastrum virginicum* 'Album' has an upright habit with lateral foliage, while multi-stemmed *Prunus serrula*, with its prominent bark rings, draws attention to the parallel lines of the contemporary holding wall and the old brick wall behind.

2 Muted tones

The muted reds of *Hylotelephium* 'Matrona' and *Anemanthele lessoniana*, and blue foliage of *Santolina chamaecyparissus* echo the weathered brick, which along with the wider countryside sets the tone for the garden's colour palette. Greens are used in broad brush strokes, while seedheads add warm tones and further texture to a pleasantly low-maintenance scene.

3 Changing levels

Although the ground slopes from the swimming pool towards the bedrooms, Helen has avoided using traditional stairs or terracing. Decking connects both spaces, stacked in blocks as low seating, or used as chunky steps.

4 Private areas

Private areas are mapped out with individual gardens outside each windowed room, or with water, or both. This canal-like pond outside the study is the width of the window, with narrow, upright planting between water and wall. Although there are no barriers from the rest of the garden, it is defined as a private space.

5 Green routes

Green planting helps to lead visitors around. Lining the steps toward the front door, clipped *Pittosporum tenuifolium* 'Tom Thumb' gives the only touch of formality to this garden, along with a low hedge of *Prunus laurocerasus* around the space for parking. These formally denote the public areas.

4

5

When everything is balanced, people feel it. The landscape needs to sit quietly, otherwise it becomes a distraction

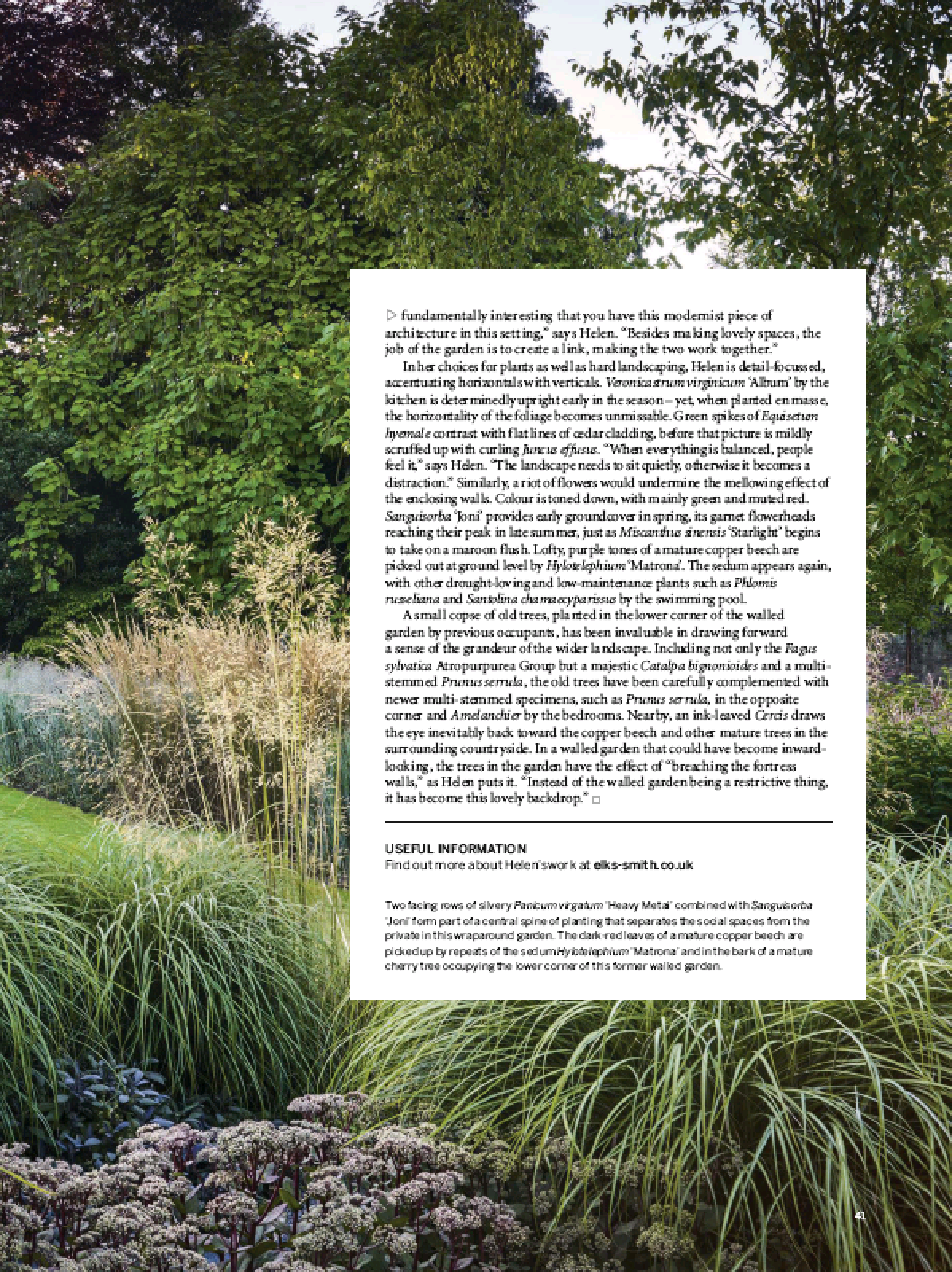
▷ fundamentally interesting that you have this modernist piece of architecture in this setting," says Helen. "Besides making lovely spaces, the job of the garden is to create a link, making the two work together."

In her choices for plants as well as hard landscaping, Helen is detail-focussed, accentuating horizontals with verticals. *Veronicastrum virginicum* 'Album' by the kitchen is determinedly upright early in the season – yet, when planted en masse, the horizontality of the foliage becomes unmissable. Green spikes of *Equisetum hyemale* contrast with flat lines of cedar cladding, before that picture is mildly scruffed up with curling *Juncus effusus*. "When everything is balanced, people feel it," says Helen. "The landscape needs to sit quietly, otherwise it becomes a distraction." Similarly, a riot of flowers would undermine the mellowing effect of the enclosing walls. Colour is toned down, with mainly green and muted red. *Sanguisorba* 'Joni' provides early groundcover in spring, its garnet flowerheads reaching their peak in late summer, just as *Miscanthus sinensis* 'Starlight' begins to take on a maroon flush. Lofty, purple tones of a mature copper beech are picked out at ground level by *Hylotelephium* 'Matrona'. The sedum appears again, with other drought-loving and low-maintenance plants such as *Phlomis russeliana* and *Santolina chamaecyparissus* by the swimming pool.

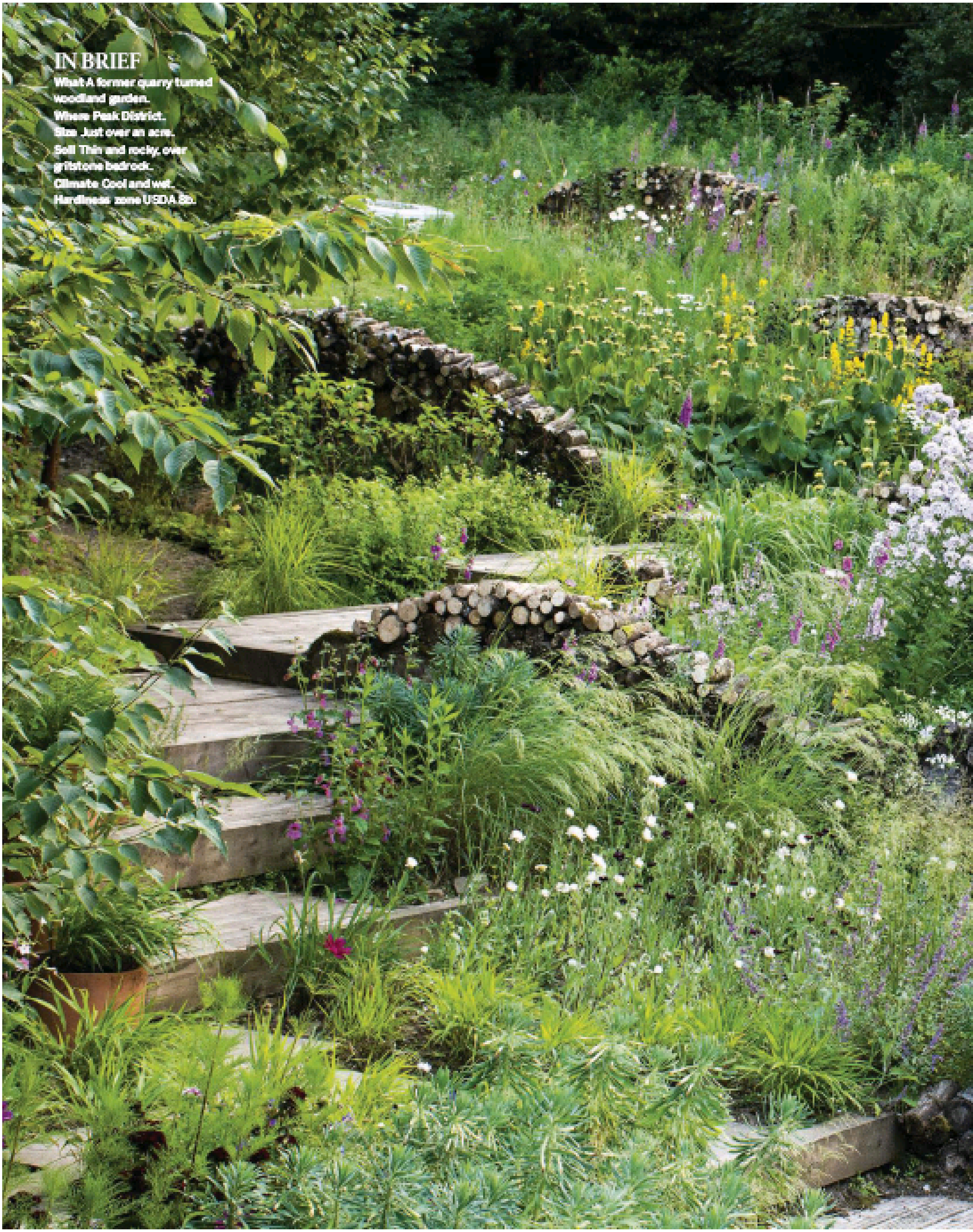
A small copse of old trees, planted in the lower corner of the walled garden by previous occupants, has been invaluable in drawing forward a sense of the grandeur of the wider landscape. Including not only the *Fagus sylvatica* Atropurpurea Group but a majestic *Catalpa bignonioides* and a multi-stemmed *Prunus serrula*, the old trees have been carefully complemented with newer multi-stemmed specimens, such as *Prunus serrula*, in the opposite corner and *Amelanchier* by the bedrooms. Nearby, an ink-leaved *Cercis* draws the eye inevitably back toward the copper beech and other mature trees in the surrounding countryside. In a walled garden that could have become inward-looking, the trees in the garden have the effect of "breaching the fortress walls," as Helen puts it. "Instead of the walled garden being a restrictive thing, it has become this lovely backdrop." □

USEFUL INFORMATION

Find out more about Helen's work at **elks-smith.co.uk**

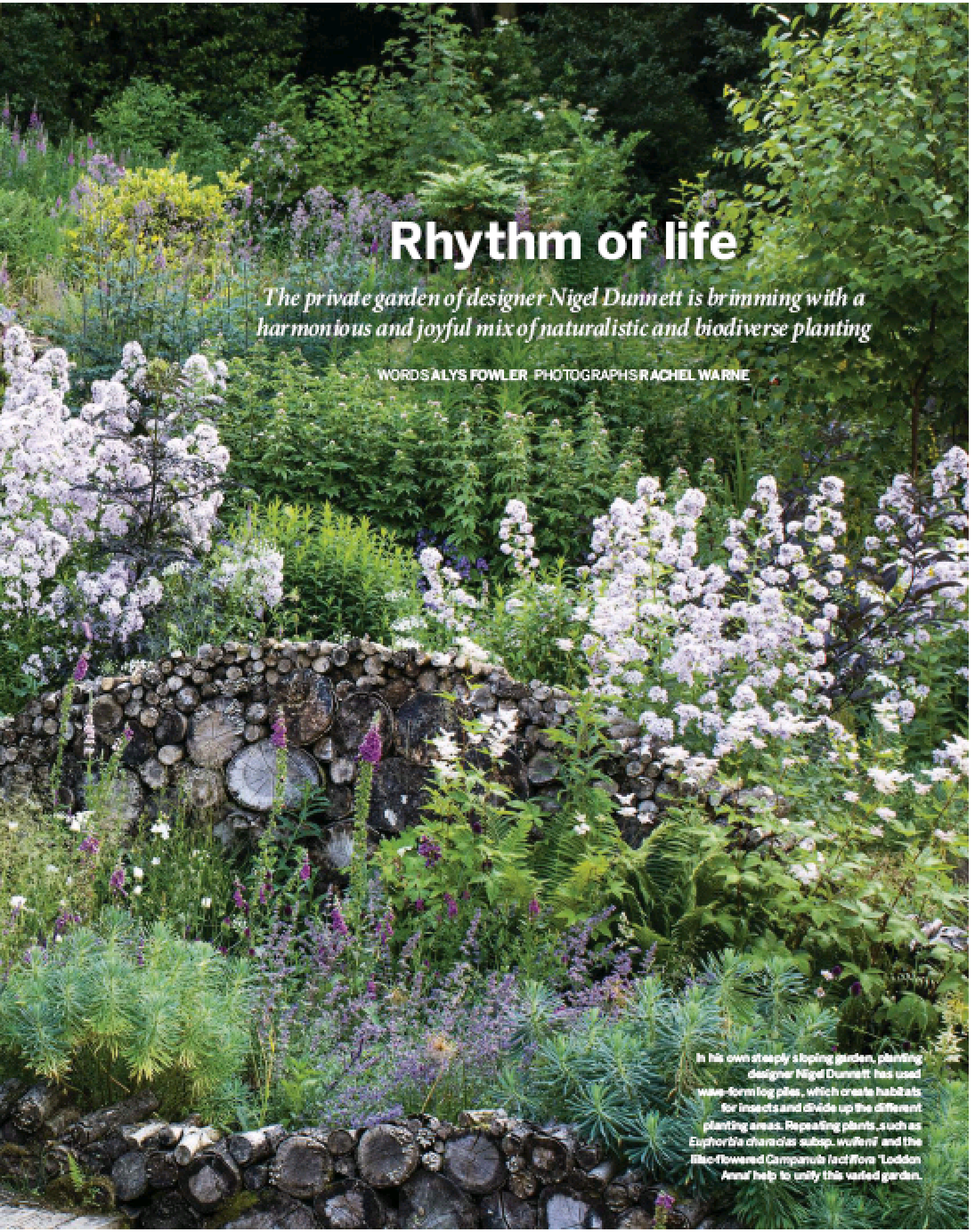


Two facing rows of silvery *Panicum virgatum* 'Heavy Metal' combined with *Sanguisorba* 'Joni' form part of a central spine of planting that separates the social spaces from the private in this wraparound garden. The dark-red leaves of a mature copper beech are picked up by repeats of the sedum *Hylotelephium* 'Matrona' and in the bark of a mature cherry tree occupying the lower corner of this former walled garden.



IN BRIEF

What A former quarry turned woodland garden.
Where Peak District.
Size Just over an acre.
Soil Thin and rocky, over gritstone bedrock.
Climate Cool and wet.
Hardiness zone USDA 8b.



Rhythm of life

The private garden of designer Nigel Dunnett is brimming with a harmonious and joyful mix of naturalistic and biodiverse planting

WORDS **ALYS FOWLER** PHOTOGRAPHS **RACHEL WARNE**

In his own steeply sloping garden, planting designer Nigel Dunnett has used wave-form log piles, which create habitats for insects and divide up the different planting areas. Repeating plants, such as *Euphorbia characias* subsp. *wulfenii* and the lilac-flowered *Campanula lactiflora* 'Loddon Anna' help to unify this varied garden.

There's an alchemy to the perfect song, it speaks universally of the human condition, it validates an experience you couldn't quite put into words and gives you a chorus to hum along to. It is repetitious, harmonic and stays with you. And that, according to planting designer Nigel Dunnett, is often his inspiration for making a garden. "A good song," he says, "is multi-layered, which encapsulates what a good garden should be; a perfectly fitted together emotional ride."

There are hundreds of thousands of photographs that are testament to the idea that a garden can be as catchy and hit-making as a pop song. Just search online for images the public have posted of the Olympic Park to see how infectious and joyous Nigel Dunnett's work can be. People love it and that for Nigel is what it is all about. "I believe that for most people there is an inbuilt desire that is fundamental to ourselves about natural environment," he says. "When you give someone a heightened naturalistic garden, the pull is deep inside our evolutionary selves. I think making gardens has the potential to be one of the highest forms of art because there's a deep emotional level to what it does to us, to our wellbeing."

He has mastered the public space, but what of his private world, his own garden? Well there aren't many who would choose a north-facing former quarry cut into a valley so that there is very little flat ground, with a thin soil that is barely covering the rocky sandstone below, but Nigel says that the abandoned nature of the plot had him immediately. "It had been abandoned for 150 years and so had become quite wooded and it reminded me of my childhood woodlands. It's a tough, hostile site, but it allows certain freedoms."

Nigel and his wife, Marta had always gardened in small urban spaces and longed for something bigger. The acre or so came at a very good price, perhaps because most people don't long for a quarry and the space would give plenty to experiment with. "It was a romantic backdrop to a bluebell wood, so for the first year we just lived with it, seeing what was there. We moved in autumn and could see there were lots of nice native flowers, but also a lot of weedy sycamore woodland that was very dense towards the house."

The first job was to thin out the sycamore and leave the oak trees and this left Nigel with a lot of logs, which inspired an original idea. "I had all these logs and thought to use them to make retaining walls, I began by making very formal, low straight walls of logs, but I had this brainwave one day to make them into waves that repeated across the garden," he says. The idea came in part from the dry-stone walls of the Peak District that surrounds the garden. "The walls are in a state of collapse and they wave up and down slopes of the hills rather than following the contours creating these endless wave patterns." And so the leitmotif of his garden was born.

"I am away a lot, so the garden has to look after itself," says Nigel, explaining that the planting needs to be robust and self-reliant. "I don't mind making full use of common plants as well as the less well-known ones," he says. "It's part practical, I want plants that will look after themselves and be widely available." Although he admits he has long had a weakness for annuals. "I have a long obsession with annuals that goes back to my teenage years. It was the magic of creating new life that really got me," he says.

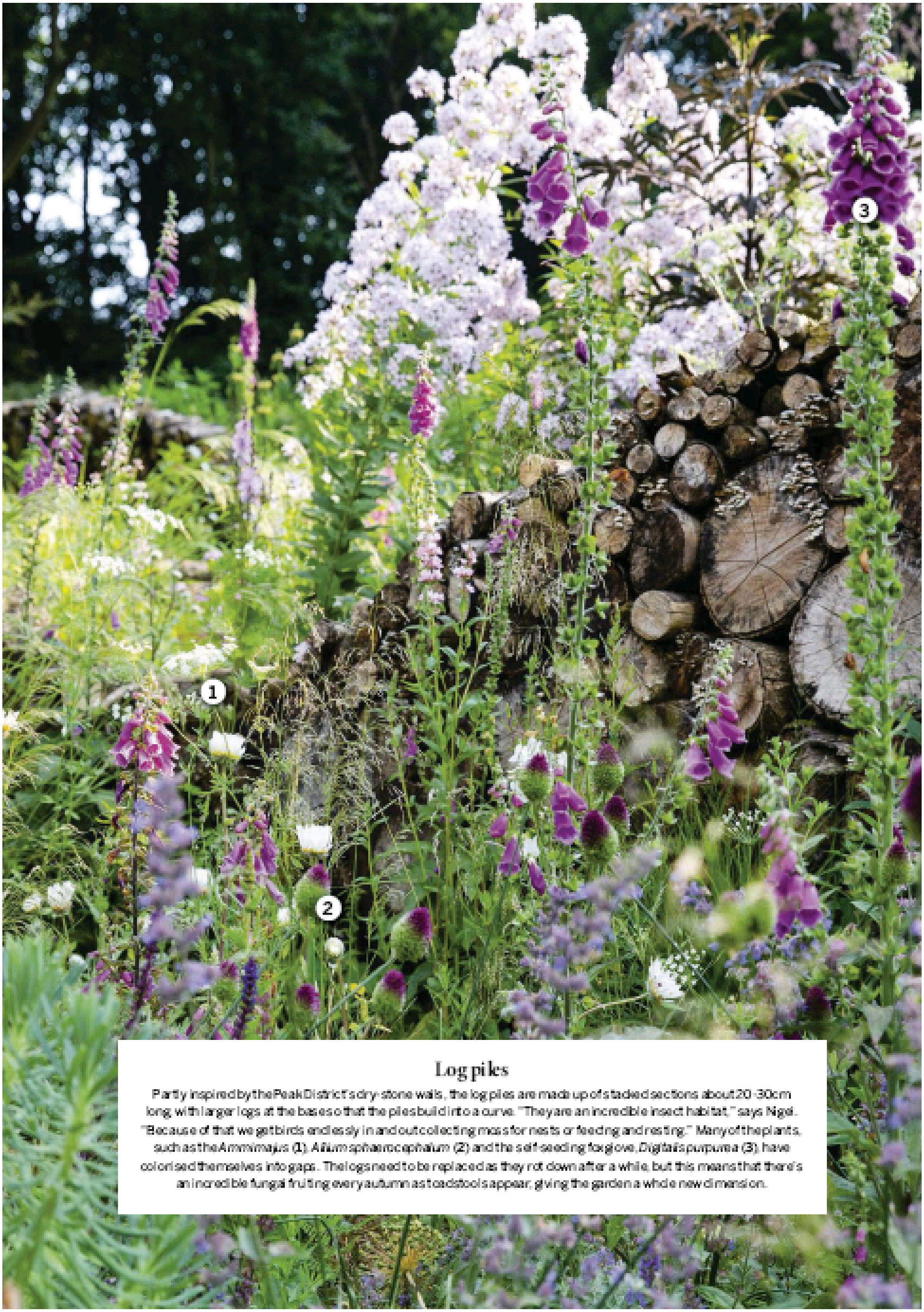
Certain species, such as *Euphorbia characias* subsp. *wulfenii*, are used as accent plants, acting like a chorus in the pop song, scattered across the site to give a pace to the garden. "The flowers look good in late winter through to early summer and it leads the eye across the garden. Then, as the year develops, others overtake around it." He also uses anchor plants, characterful plants, such as coppiced black leaf elder, *Sambucus nigra* to pull the design together. "I'm a huge fan of the mixed border," says Nigel. "I read Christopher Lloyd obsessively as a teenager and there's a long tradition with the likes of Gertrude Jekyll and Vita Sackville-West of using painterly colours in the garden. In some ways my approach has been to update this tradition of colour and mixed plantings of shrubs, perennial and annuals but in a more sustainable and ecological way."

The result is that perfect song, a garden that soars with its own rhythm, rises and falls with colour and texture and repeats the best sections over and over again – the whole thing sings. "There's been a tendency with ecological design to focus on the science and technicalities and lose sight of the emotion of the process," he says. "Pleasure is seen as not a very serious thing. But for people gardens are about that emotional response." His own garden is a good as testament to this as one can get. □

USEFUL INFORMATION

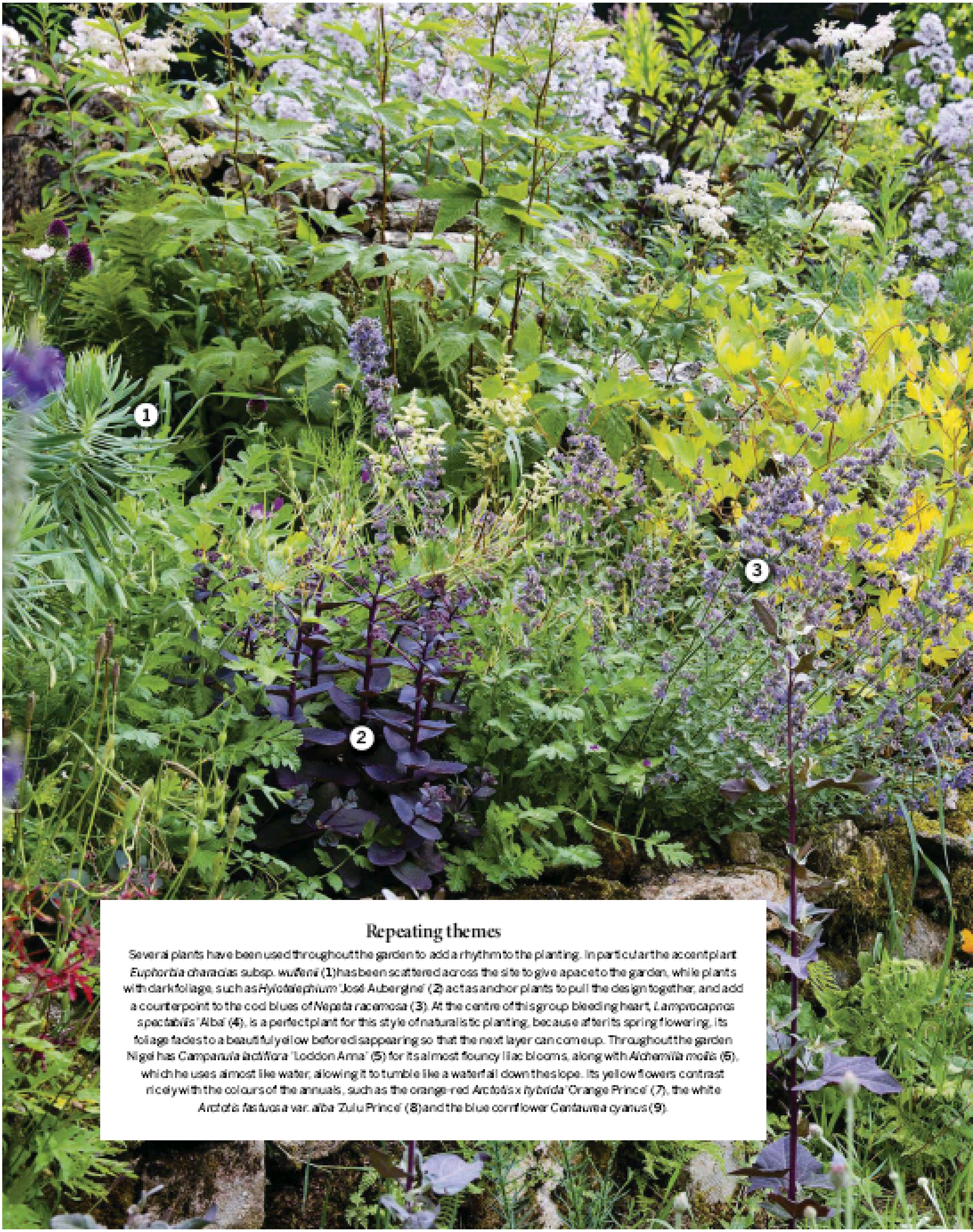
Nigel's book *Naturalistic Planting Design* is out now, published by Filbert Press, priced £35. Readers who subscribe to *Gardens Illustrated* this month will receive a copy of the book. See page 32 for details.

Turn the page to see more of Nigel Dunnett's garden and planting designs.



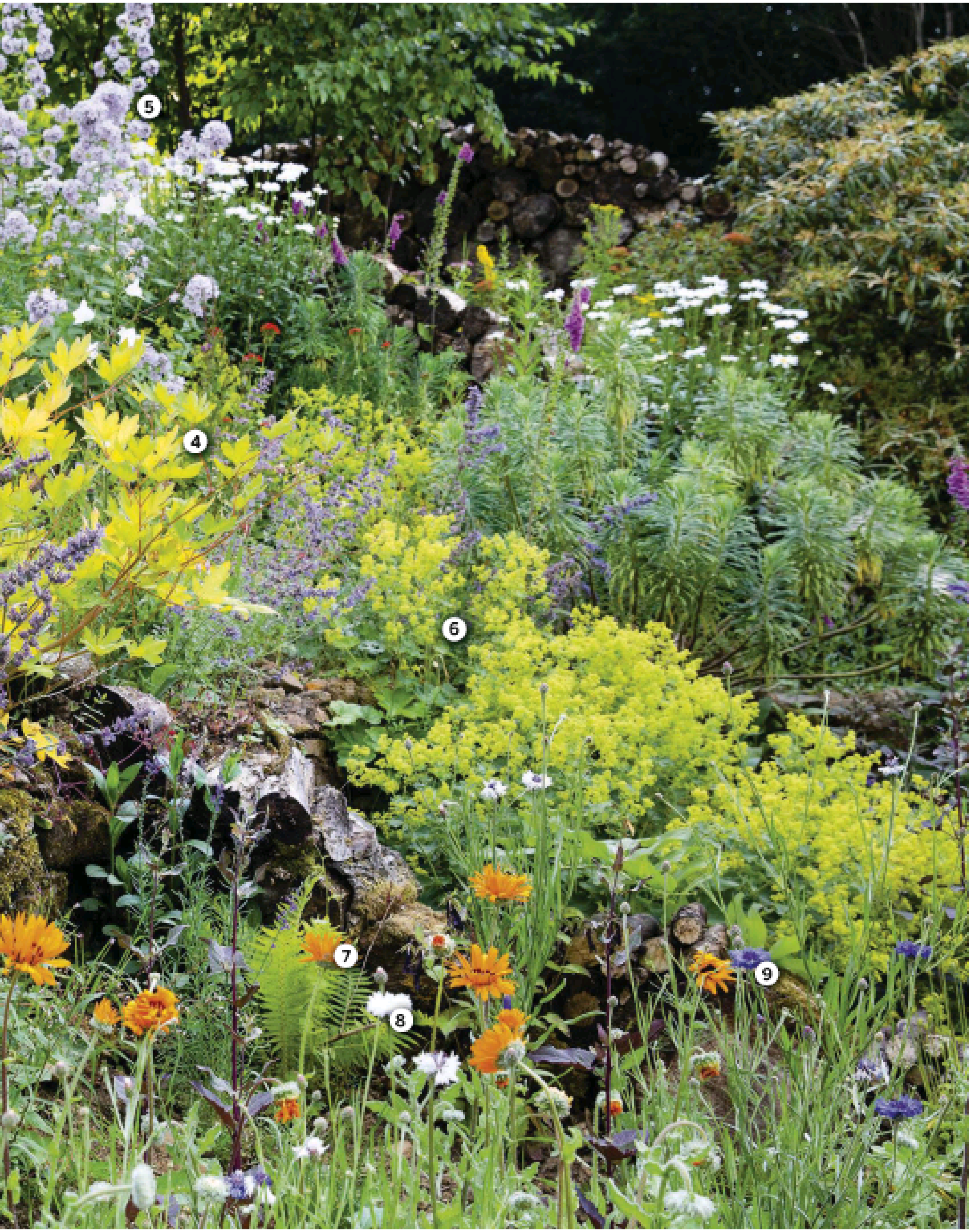
Log piles

Partly inspired by the Peak District's dry-stone walls, the log piles are made up of stacked sections about 20-30cm long, with larger logs at the base so that the piles build into a curve. "They are an incredible insect habitat," says Nigel. "Because of that we get birds endlessly in and out collecting moss for nests or feeding and resting." Many of the plants, such as the *Ammi majus* (1), *Allium sphaerocephalum* (2) and the self-seeding foxglove, *Digitalis purpurea* (3), have colonised themselves into gaps. The logs need to be replaced as they rot down after a while, but this means that there's an incredible fungal fruiting every autumn as toadstools appear, giving the garden a whole new dimension.



Repeating themes

Several plants have been used throughout the garden to add a rhythm to the planting. In particular the accent plant *Euphorbia characias* subsp. *wulfenii* (1) has been scattered across the site to give a pace to the garden, while plants with dark foliage, such as *Hylotelephium* 'José Aubergine' (2) act as anchor plants to pull the design together, and add a counterpoint to the cool blues of *Nepeta racemosa* (3). At the centre of this group bleeding heart, *Lamprocapnos spectabilis* 'Alba' (4), is a perfect plant for this style of naturalistic planting, because after its spring flowering, its foliage fades to a beautiful yellow before disappearing so that the next layer can come up. Throughout the garden Nigel has *Campanula lactiflora* 'Loddon Anna' (5) for its almost flouncy lilac blooms, along with *Alchemilla mollis* (6), which he uses almost like water, allowing it to tumble like a waterfall down the slope. Its yellow flowers contrast nicely with the colours of the annuals, such as the orange-red *Arctotis x hybrida* 'Orange Prince' (7), the white *Arctotis fastuosa* var. *alba* 'Zulu Prince' (8) and the blue cornflower *Centaurea cyanus* (9).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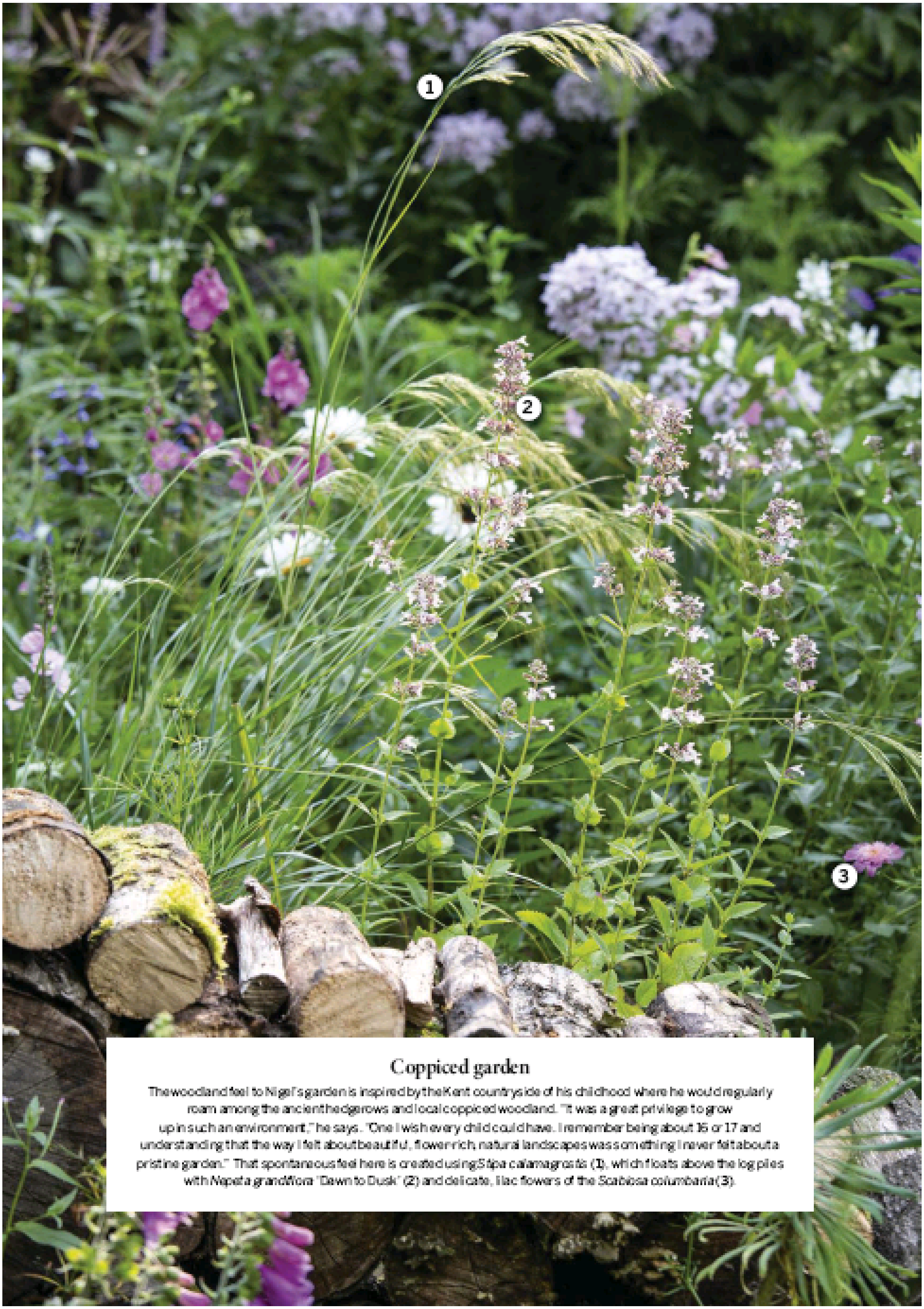
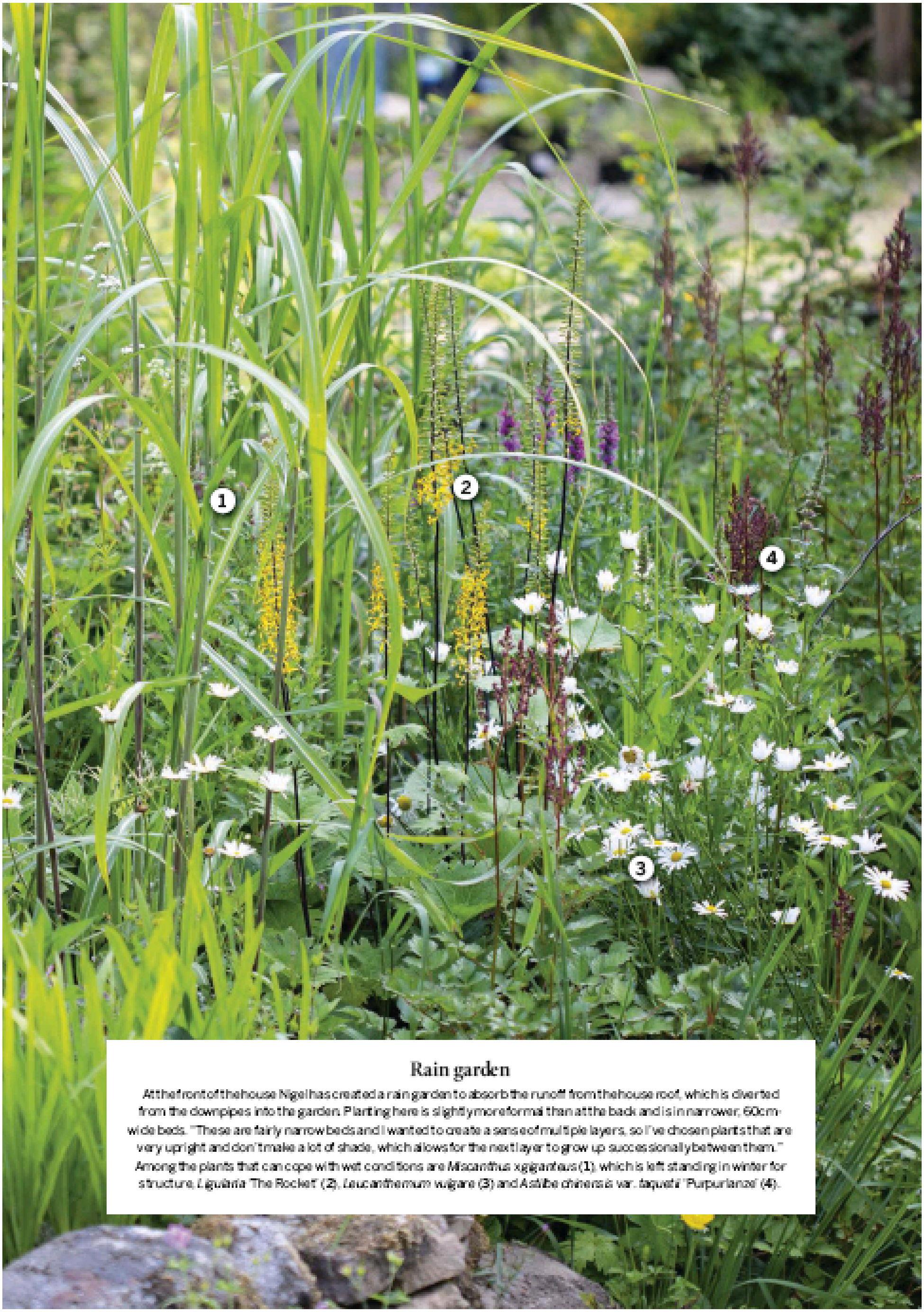


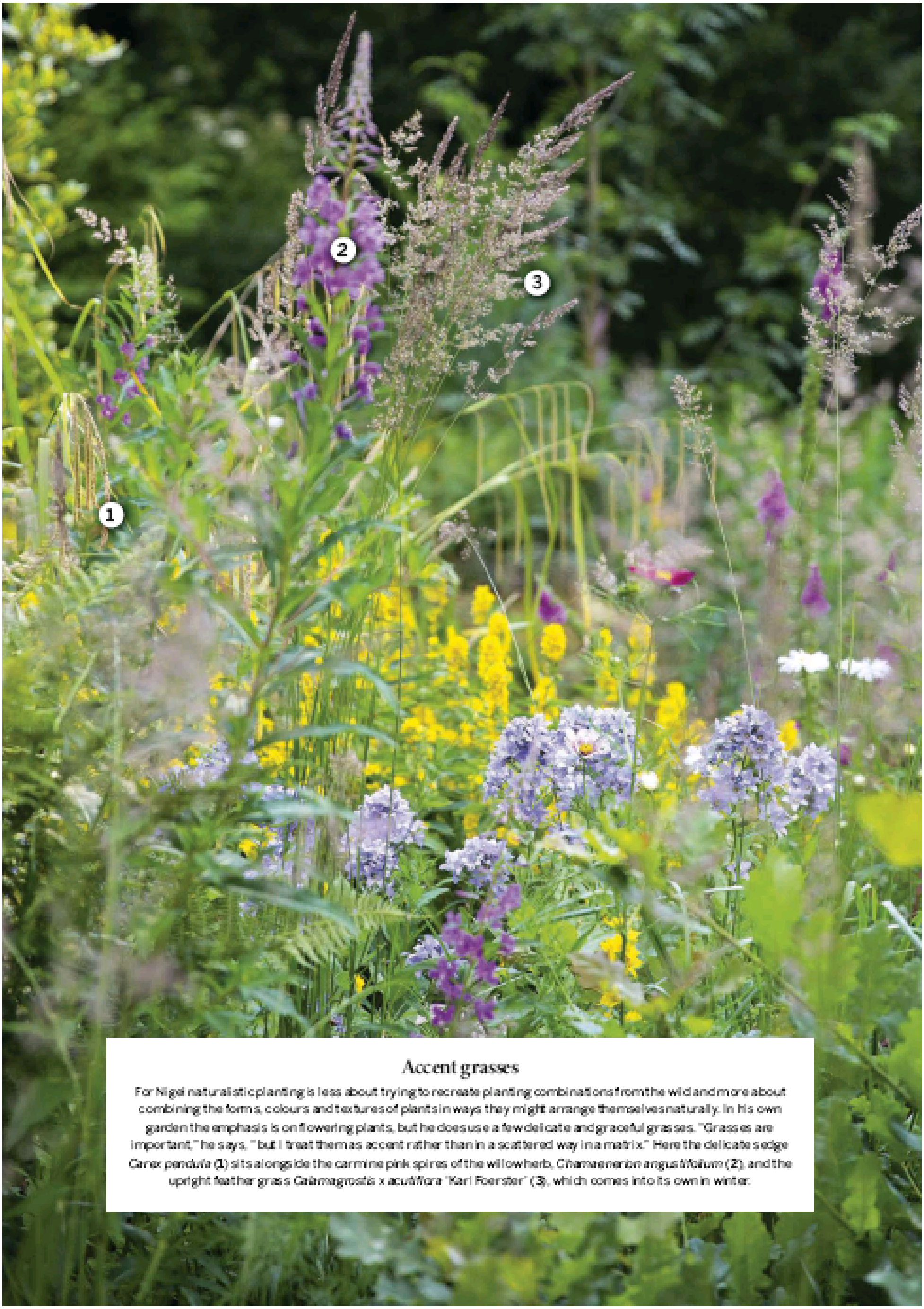
Coppiced garden

The woodland feel to Nigel's garden is inspired by the Kent countryside of his childhood where he would regularly roam among the ancient hedgerows and local coppiced woodland. "It was a great privilege to grow up in such an environment," he says. "One I wish every child could have. I remember being about 16 or 17 and understanding that the way I felt about beautiful, flower-rich, natural landscapes was something I never felt about a pristine garden." That spontaneous feel here is created using *Stipa calamagrostis* (1), which floats above the log piles with *Nepeta grandiflora* 'Dawn to Dusk' (2) and delicate, lilac flowers of the *Scabiosa columbaria* (3).



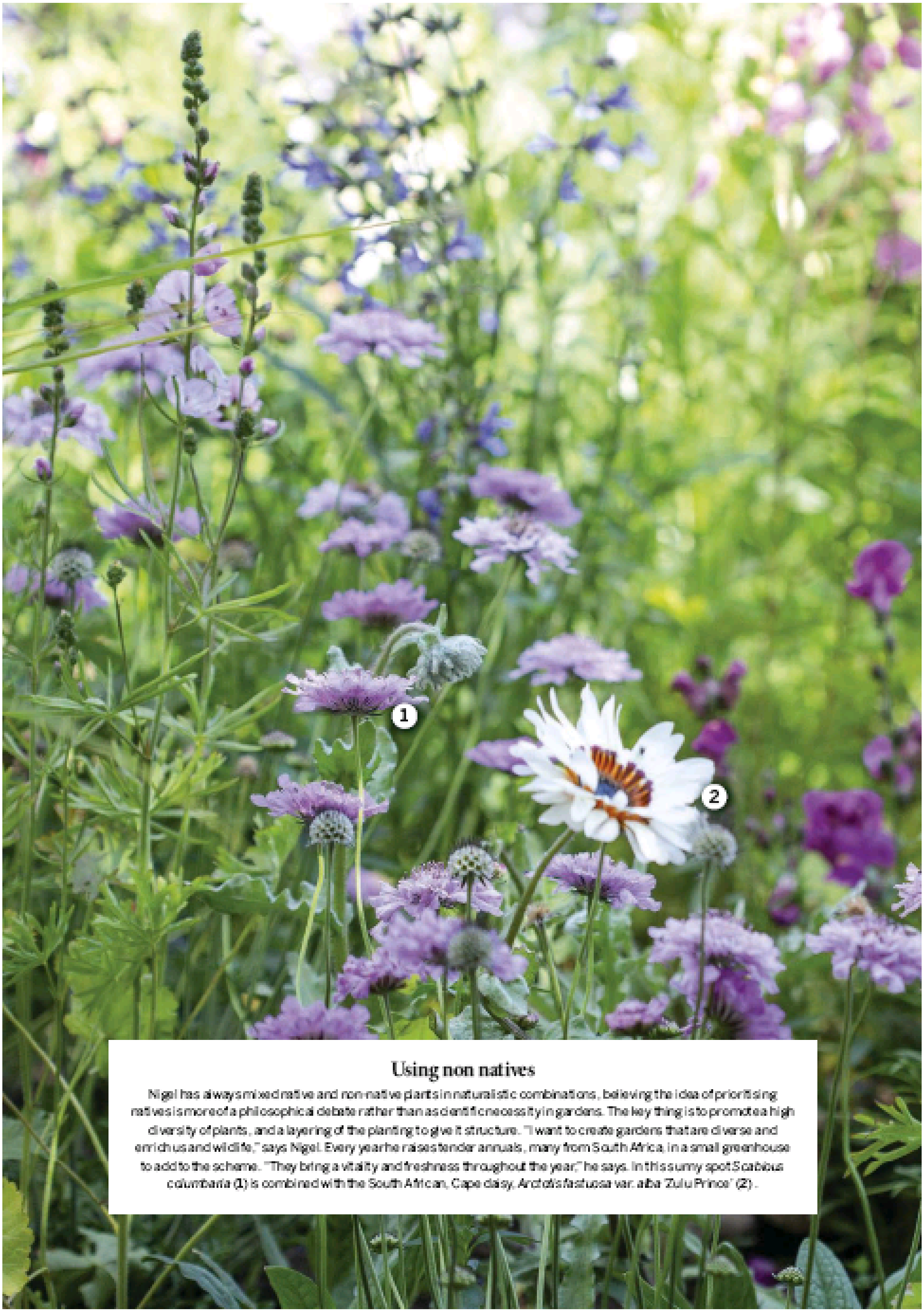
Rain garden

At the front of the house Nigel has created a rain garden to absorb the runoff from the house roof, which is diverted from the downpipes into the garden. Planting here is slightly more formal than at the back and is in narrower, 60cm-wide beds. "These are fairly narrow beds and I wanted to create a sense of multiple layers, so I've chosen plants that are very upright and don't make a lot of shade, which allows for the next layer to grow up successionally between them." Among the plants that can cope with wet conditions are *Miscanthus xgiganteus* (1), which is left standing in winter for structure, *Ligularia* 'The Rocket' (2), *Leucanthemum vulgare* (3) and *Astilbe chinensis* var. *taquetii* 'Purpurlanze' (4).



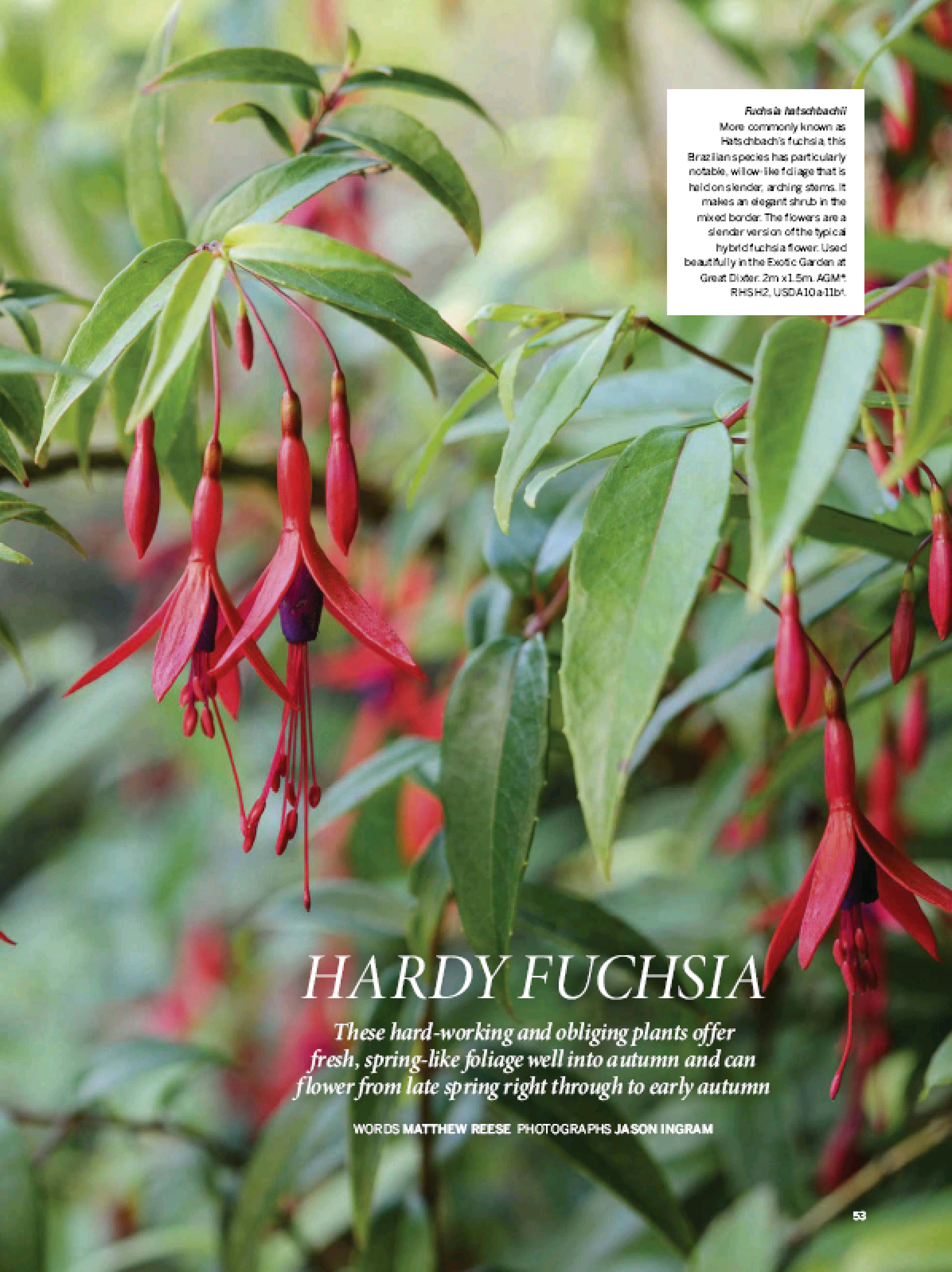
Accent grasses

For Nigel naturalistic planting is less about trying to recreate planting combinations from the wild and more about combining the forms, colours and textures of plants in ways they might arrange themselves naturally. In his own garden the emphasis is on flowering plants, but he does use a few delicate and graceful grasses. "Grasses are important," he says, "but I treat them as accent rather than in a scattered way in a matrix." Here the delicate sedge *Carex pendula* (1) sits alongside the carmine pink spires of the willowherb, *Chamaenerion angustifolium* (2), and the upright feather grass *Calamagrostis x acutiflora* 'Karl Foerster' (3), which comes into its own in winter.



Using non natives

Nigel has always mixed native and non-native plants in naturalistic combinations, believing the idea of prioritising natives is more of a philosophical debate rather than a scientific necessity in gardens. The key thing is to promote a high diversity of plants, and a layering of the planting to give it structure. "I want to create gardens that are diverse and enrich us and wildlife," says Nigel. Every year he raises tender annuals, many from South Africa, in a small greenhouse to add to the scheme. "They bring a vitality and freshness throughout the year," he says. In this sunny spot *Scabious columbaria* (1) is combined with the South African, Cape daisy, *Arctotis fastuosa* var. *alba* 'Zulu Prince' (2).



Fuchsia hatschbachii
More commonly known as Hatschbach's fuchsia, this Brazilian species has particularly notable, willow-like foliage that is held on slender, arching stems. It makes an elegant shrub in the mixed border. The flowers are a slender version of the typical hybrid fuchsia flower. Used beautifully in the Exotic Garden at Great Dixter. 2m x 1.5m. AGM*. RHS H2, USDA 10a-11b†.

HARDY FUCHSIA

These hard-working and obliging plants offer fresh, spring-like foliage well into autumn and can flower from late spring right through to early autumn

WORDS **MATTHEW REESE** PHOTOGRAPHS **JASON INGRAM**

Hardy fuchsias are one of the hardest working and most obliging groups of plants in the garden. There are few plants that flower from early June into November with little maintenance, and also continue to make fresh, spring-like foliage into autumn. When other plants have succumbed to the onslaught of cold winds in autumn, hardy fuchsias stand proud, a respite from the impending gloom of the winter months.

At one time, all fuchsias were considered tender and used only for summer bedding or grown in pots that could be ushered into the conservatory at the onset of winter. Today, changing weather patterns favour the hardy fuchsias; with milder winters, wetter summers, and the rarity of frost before late November, flowers are produced into the depths of autumn. They do particularly well on the light, stony soils here at Malverleys in Hampshire, and we use them throughout the garden. A nearby school has a *Fuchsia magellanica* var. *molinae* planted in a sheltered playground, and even with children plucking the flowers and teasing the branches, it flowers almost continuously – even through winter – with little maintenance. In most parts of the UK, fuchsias are deciduous shrubs, and in the coldest areas, they are often reduced to the ground by prolonged, cold weather. In mild, southwestern, coastal regions, they can become medium-sized shrubs and retain their foliage throughout winter. *Fuchsia excorticata* will grow into a beautiful, small tree with wonderful, exfoliating cinnamon bark in a Cornish garden with a mild climate.

Once established, fuchsias make competitive plants in a mixed border. At Great Dixter, for example, there is a fine specimen of *Fuchsia magellanica* var. *gracilis* 'Aurea' next to a *Magnolia grandiflora*. The fat, shiny leaves of the magnolia contrast wonderfully with the lemon-lime foliage of the fuchsia. At Malverleys we have a similar, all-green relationship with *F.* 'Enfant Prodigue' combined with *M. grandiflora*, and it is a testament to the fuchsia's ability to stick up for itself that it thrives, even when planted closely to the aggressive roots of the magnolia. The fuchsia at Dixter was underplanted with Spanish bluebells and would be cut back to 30cm in early March before the bluebells began to flower. New yellow shoots were produced in time to combine nicely with the bluebells, and then ultimately conceal the aestivating bulbs. Late-flowering narcissi, such as *N.* 'Hawera', work well in combination with the young fuchsia foliage, as do forget-me-nots and woodlanders, such as woodruff or anemones. Pruning too early can prompt new growth that is susceptible to frost damage, so combinations with early flowering bulbs (snowdrops for example) should be avoided. Even pruning to coincide with late spring-flowering bulbs poses a risk of frost damage, though the potential for wonderful combinations may justify this.

In early June, smaller delicate annuals can be planted to mingle with the developing foliage and occupy the vacant space that will disappear as the fuchsia grows. Avoid planting anything too thuggish that will compete with the young shoots. *Papaver commutatum* or *Campanula patula* work nicely, as will *Allium cristophii* or *Allium siculum*. As they finish, the fuchsia's growth will consume and hide them, and by this time, will have commenced its own display of flowers. For later combinations, we marry fuchsia with clematis, but for this to work make sure you select a cultivar of clematis that is not too dominant or likely to swamp the fuchsia.

Come autumn, the hardy fuchsias will finish with a flurry, sending out masses of the gorgeous, distinctive flowers against a foil of fresh foliage. When many other plants have fallen by the wayside, it's the stalwart fuchsias that will often steal the show. □

• Author Matthew Reese is head gardener at Malverleys in Hampshire.
Matthew's recommendations for fuchsias continue over the next five pages.

PLANT PROFILE

What *Fuchsia* is a genus with more than 100 species, named in honour of the German botanist Leonhart Fuchs (1501-1566). They are mostly small shrubs and trees, but there are also prostrate, low-growing and scrambling members. The leaves are normally oppositely arranged, with pendent flowers on slender pedicels produced from the leaf axils.

Origins Most *Fuchsia* species are native to Central and South America, but a few are native to an area from New Zealand to Tahiti.

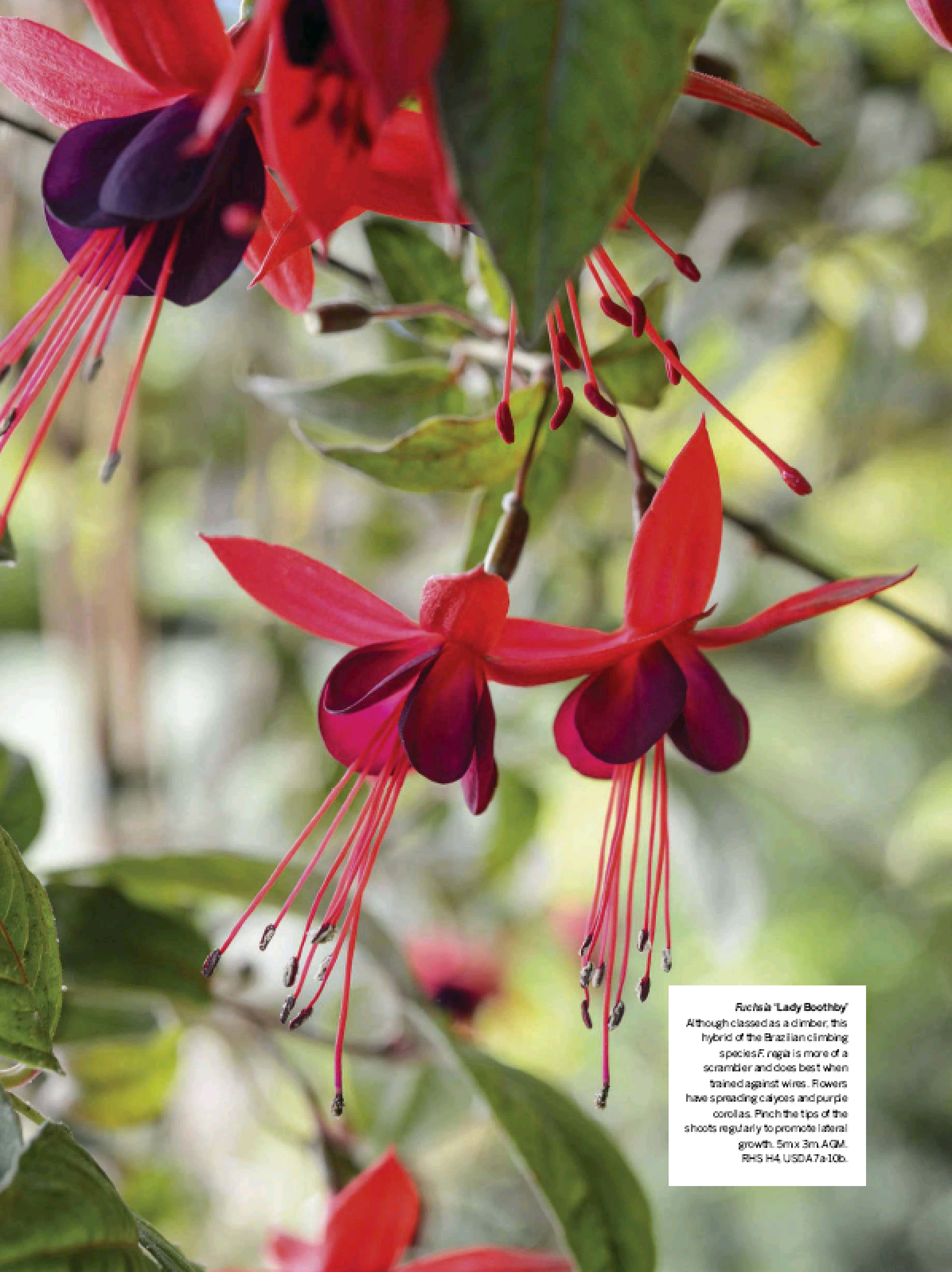
Season From late spring into late autumn, or even early winter. In mild climates or coastal and city climates, fuchsias will start flowering earlier, and it is not unusual to find fuchsias still in flower in December.

Size In the coldest areas of the UK, hardy fuchsias may be cut down to the ground in winter (by frost or gardener), but will regenerate from woody rootstock and can reach 1-1.5m. In milder areas, they will make a medium-sized shrub of 1.8-3m.

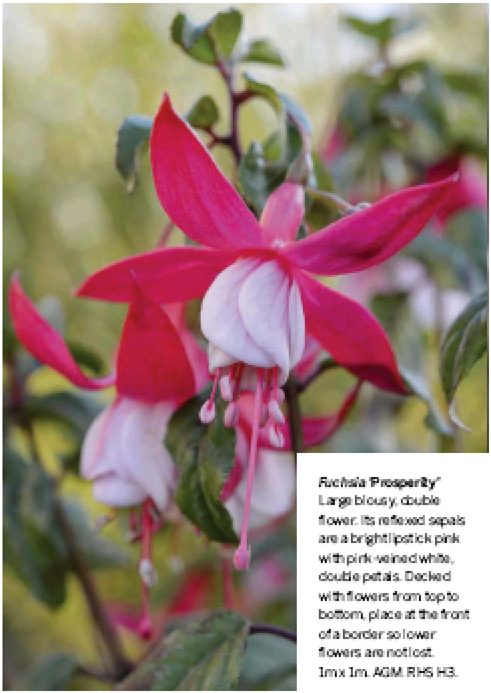
Conditions For best performance, grow in any good, moist but free-draining soil in full sun to partial shade.

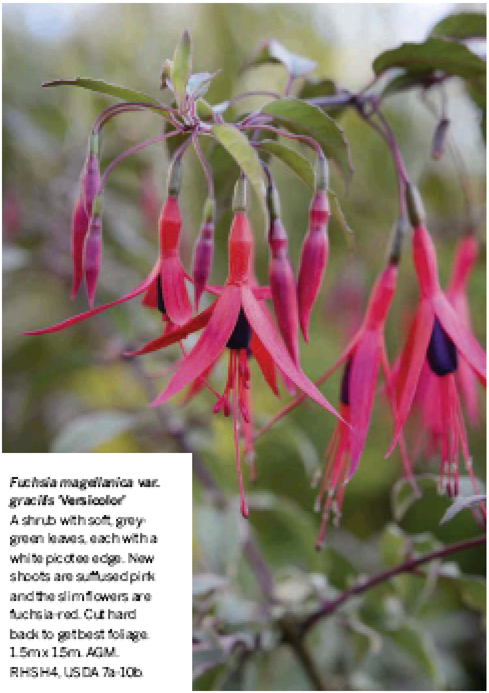
Hardiness RHS H4, USDA 7a-10b.

*Holds an Award of Garden Merit from the Royal Horticultural Society.
†Hardiness ratings given where available.



***Fuchsia* 'Lady Boothby'** Although classed as a climber, this hybrid of the Brazilian climbing species *F. regia* is more of a scrambler and does best when trained against wires. Flowers have spreading calyces and purple corollas. Pinch the tips of the shoots regularly to promote lateral growth. 5m x 3m. AGM. RHS H4, USDA 7a-10b.



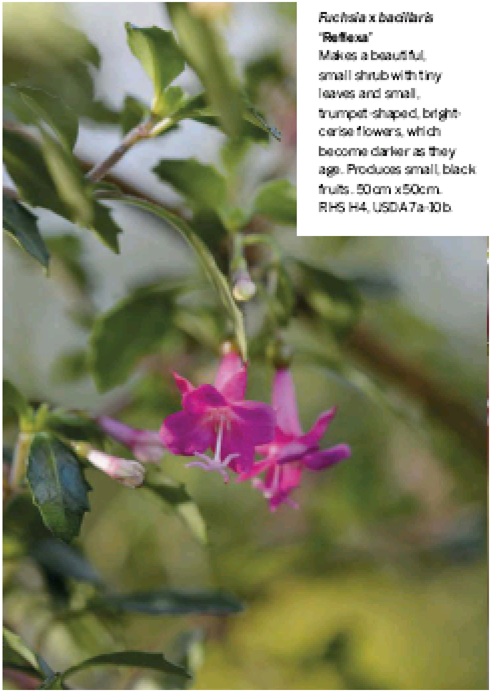


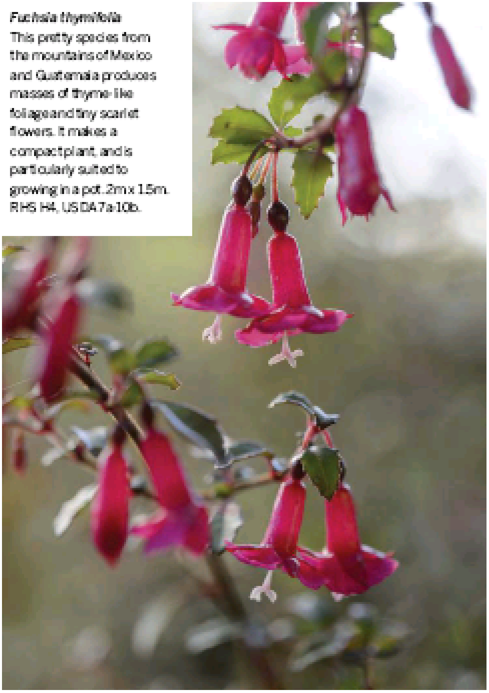
***Fuchsia* 'Prosperity'**
Large blousy, double flower. Its reflexed sepals are a bright lipstick pink with pink-veined white, double petals. Decked with flowers from top to bottom, place at the front of a border so lower flowers are not lost. 1m x 1m. AGM. RHS H3.

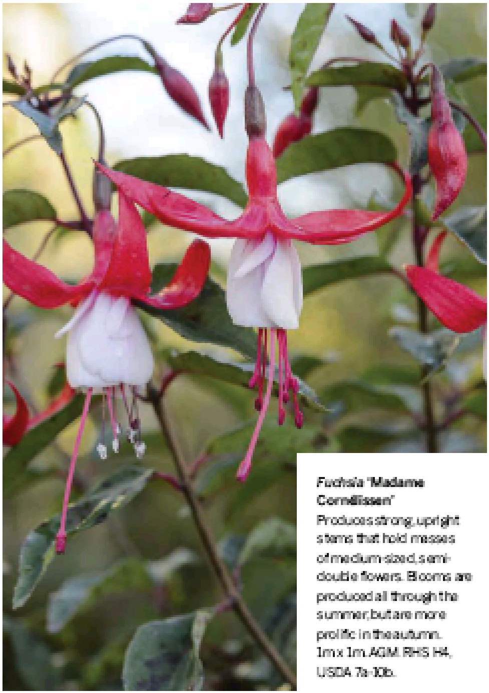
***Fuchsia magellanica* var. *gracilis* 'Versicolor'**
A shrub with soft, grey-green leaves, each with a white picotee edge. New shoots are suffused pink and the slim flowers are fuchsia-red. Cut hard back to get best foliage. 1.5m x 1.5m. AGM. RHS H4, USDA 7a-10b.

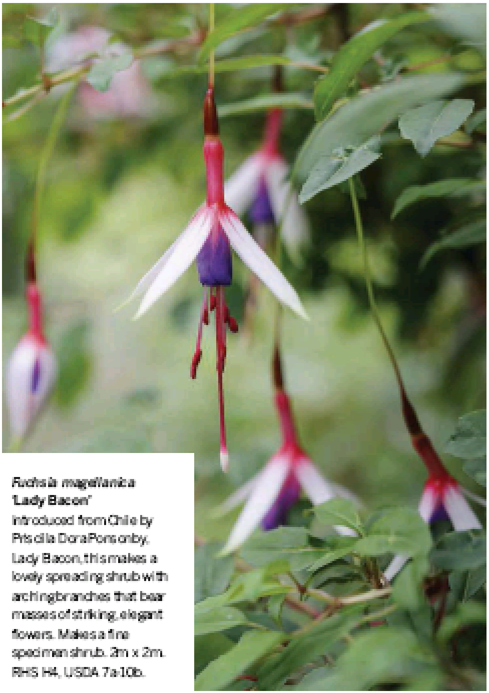
***Fuchsia x bacillaris* 'Reflexa'**
Makes a beautiful, small shrub with tiny leaves and small, trumpet-shaped, bright-cerise flowers, which become darker as they age. Produces small, black fruits. 50cm x 50cm. RHS H4, USDA 7a-10b.

Fuchsia thymifolia
This pretty species from the mountains of Mexico and Guatemala produces masses of thyme-like foliage and tiny scarlet flowers. It makes a compact plant, and is particularly suited to growing in a pot. 2m x 1.5m. RHS H4, USDA 7a-10b.







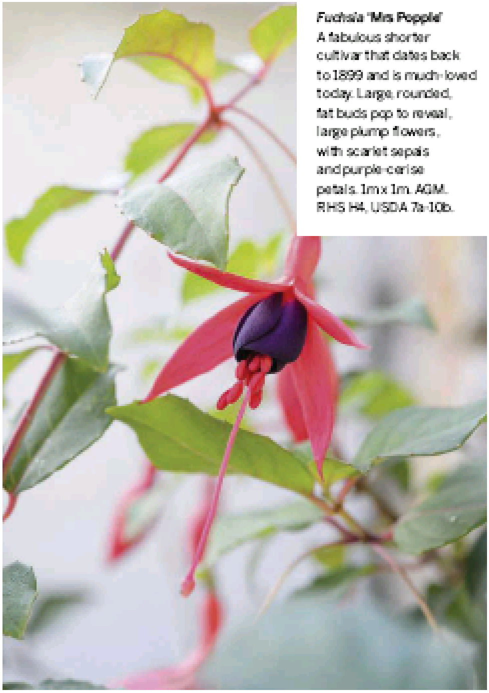


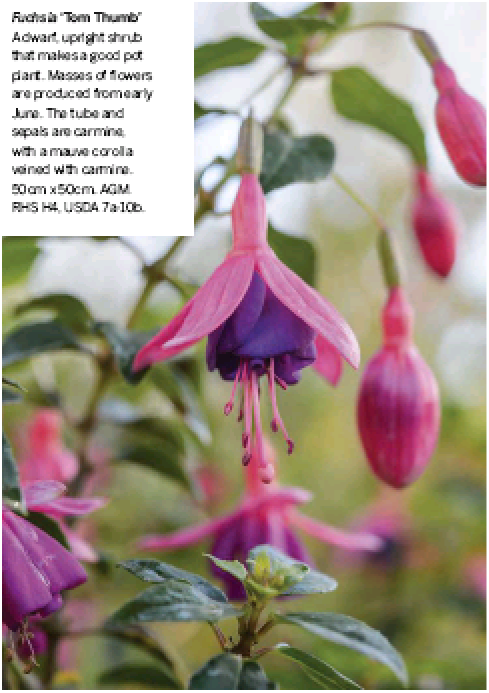
***Fuchsia* 'Madame Cornélissen'**
Produces strong, upright stems that hold masses of medium-sized, semi-double flowers. Blooms are produced all through the summer, but are more prolific in the autumn. 1m x 1m. AGM. RHS H4, USDA 7a-10b.

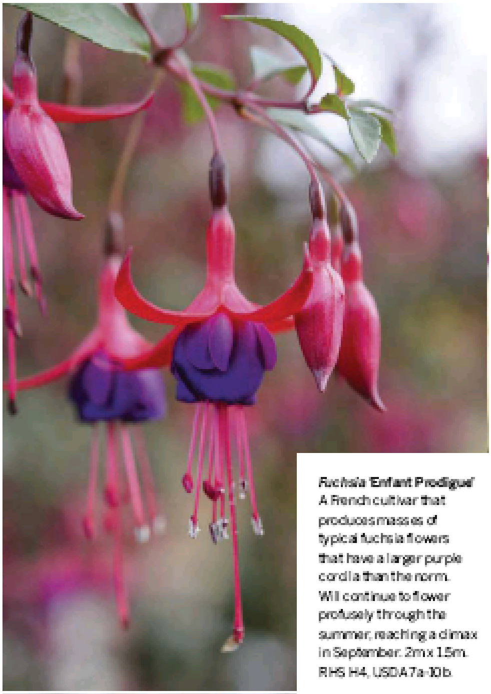
***Fuchsia magellanica* 'Lady Bacon'**
Introduced from Chile by Priscilla Dora Ponsonby, Lady Bacon, this makes a lovely spreading shrub with arching branches that bear masses of striking, elegant flowers. Makes a fine specimen shrub. 3m x 2m. RHS H4, USDA 7a-10b.

***Fuchsia* 'Mrs Popple'**
A fabulous shorter cultivar that dates back to 1899 and is much-loved today. Large, rounded, fat buds pop to reveal, large plump flowers, with scarlet sepals and purple-cerise petals. 1m x 1m. AGM. RHS H4, USDA 7a-10b.

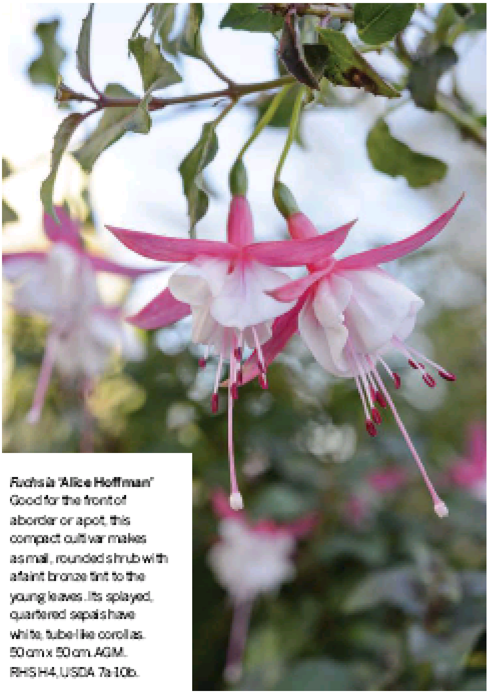
***Fuchsia* 'Tom Thumb'**
A dwarf, upright shrub that makes a good pot plant. Masses of flowers are produced from early June. The tube and sepals are carmine, with a mauve corolla veined with carmine. 50cm x 50cm. AGM. RHS H4, USDA 7a-10b.



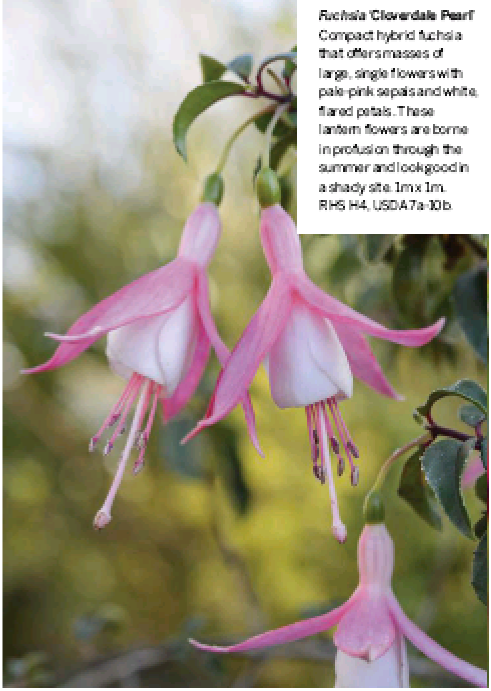




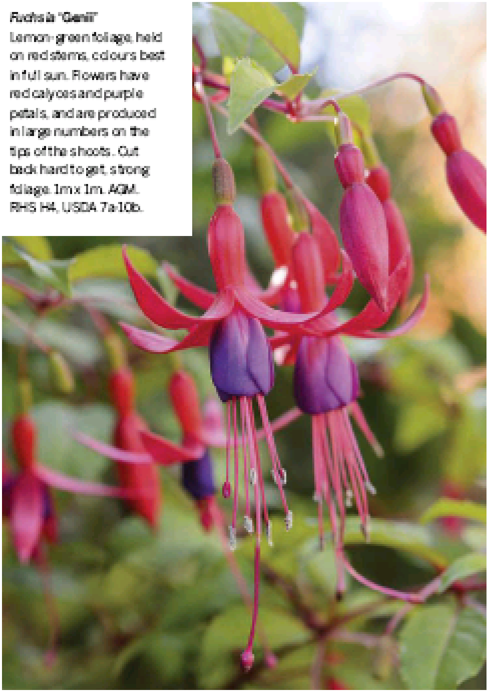
***Fuchsia* 'Enfant Prodigue'**
A French cultivar that produces masses of typical fuchsia flowers that have a larger purple corolla than the norm. Will continue to flower profusely through the summer, reaching a climax in September. 2m x 1.5m. RHS H4, USDA 7a-10b.



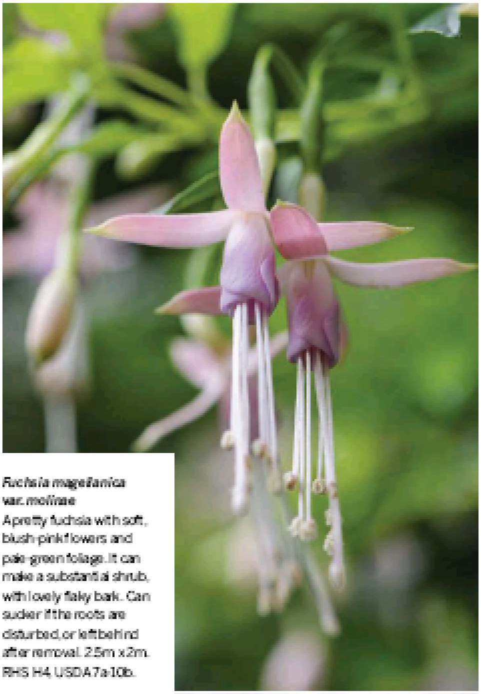
***Fuchsia* 'Alice Hoffman'**
Good for the front of a border or a pot, this compact cultivar makes a small, rounded shrub with a faint bronze tint to the young leaves. Its splayed, quartered sepals have white, tube-like corollas. 50cm x 50cm. AGM. RHS H4, USDA 7a-10b.



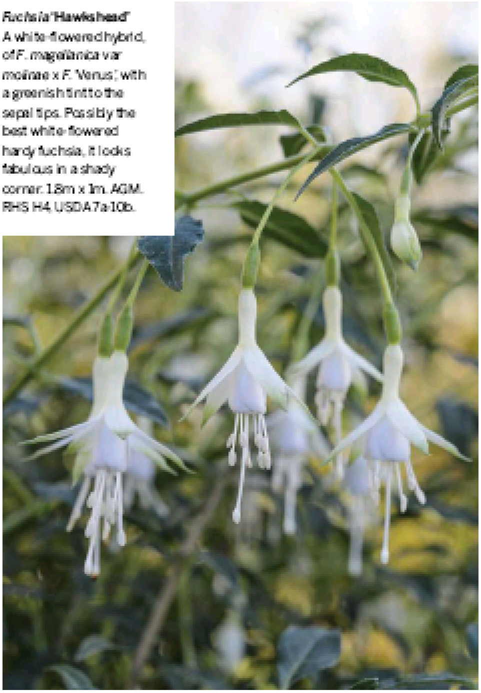
***Fuchsia* 'Cloverdale Pearl'**
Compact hybrid fuchsia that offers masses of large, single flowers with pale-pink sepals and white, flared petals. These lantern flowers are borne in profusion through the summer and look good in a shady site. 1m x 1m. RHS H4, USDA 7a-10b.



***Fuchsia* 'Genii'**
Lemon-green foliage, held on red stems, colours best in full sun. Flowers have red calyces and purple petals, and are produced in large numbers on the tips of the shoots. Cut back hard to get, strong foliage. 1m x 1m. AGM. RHS H4, USDA 7a-10b.



Fuchsia magellanica* var. *molinae
A pretty fuchsia with soft, blush-pink flowers and pale-green foliage. It can make a substantial shrub, with lovely flaky bark. Can sucker if the roots are disturbed, or left behind after removal. 2.5m x 2m. RHS H4, USDA 7a-10b.



***Fuchsia* 'Hawkshead'**
A white-flowered hybrid, of *F. magellanica* var *molinae* x *F.* 'Venus', with a greenish tint to the sepal tips. Possibly the best white-flowered hardy fuchsia, it looks fabulous in a shady corner. 1.8m x 1m. AGM. RHS H4, USDA 7a-10b.

MANY THANKS TO MALVERLEYS IN HAMPSHIRE WHERE THESE IMAGES WERE TAKEN

Cultivation

Fuchsias will succeed in most conditions and soils, but will be at their best in a mild, cool site with moist, humus-rich soil. In many places on the west coast of Ireland, they have escaped the garden and have become established in the hedgerows to such an extent that they have now become part of the landscape. They also do particularly well in Cornwall and western Wales, but are extremely adaptable, and once established they can tolerate both heat and cold as well as drought. In extreme heat, you may find that flowering is delayed but it will commence once the cooler weather returns.

Plant fuchsias in spring, especially in areas with cold winters, to allow young plants enough time to establish a good footing before the winter sets in. Freezing weather conditions may kill off the branches, and it is important to have an established rootstock from which the fuchsia will regenerate. When planting, make sure you incorporate a decent slug of compost into the soil as fuchsias are hungry, fast-growing plants that, if cut back, are capable of reaching around 1.5m during the growing season. Hardy fuchsias are not fussy plants, they work well in many planting schemes and make excellent pot plants. They are also quite at home in either the flower garden, shrubbery or a woodland border.

Fuchsias flower from base to tip, and are suitable for the front or back of the border, although the small foliage looks best among larger-leaved plants. Many species are natural woodlanders and grow well in partial shade. In dim, dappled light, the pale-flowered cultivars, such as *Fuchsia magellanica* var. *molinae* and *Fuchsia* 'Hawkshead', show up much better than those with darker red and purple flowers.

When tackling pruning, it is important to remember that fuchsias flower on the new growth from spring into autumn. Pruning can be used to promote more vigorous growth and flowering where desired. Ideally, this should be carried out in the spring after the chance of frost has passed (although earlier pruning for the sake of spring combinations may be worth the risk). If a plant has suffered frost damage, cut back to live wood, or after an extreme winter to the base of the plant. Look for the new shoots, this will indicate how much has been frosted and guide you on where to prune to.

The bane of fuchsia growers is the sap-sucking capsid bug, which feeds on the new shoots during spring and summer and will inhibit flowering. If left unchecked the bugs will disappear in September, and flowering will recommence, but if this is undesirable, a broad-spectrum insecticide should take care of the problem.

Where to buy

- **Great Dixter Nurseries**
  Great Dixter,
  Northiam, Rye,
  East Sussex TN31 6PH.
  Tel 01797 254044,
  greatdixter.co.uk
- **Lower Kenneggy Nurseries**
  Rosudgeon, Penzance,
  Cornwall TR20 9AR.
  Tel 01736 762959,
  lowerkenneggy nurseries.co.uk
- **Potash Nursery**
  Cow Green,
  Bacton, Stowmarket,
  Suffolk IP14 4HJ.
  Tel 01449 781671,
  potashnursery.co.uk
- **Victoriana Nursery Gardens**
  Buck Street,
  Challock, Ashford,
  Kent N25 4DG.
  Tel 01233 740529,
  victoriananursery.co.uk

HORTICULTURAL WHO'S WHO

GUY BARTER

The RHS's chief horticulturist on running plant trials, the joys of experimenting on his allotment and the challenge of answering the public's random questions

WORDS **JODIE JONES** PORTRAIT **CHARLIE HOPKINSON**

Guy Barter was born on a farm in a hamlet miles from anywhere in southwest Wiltshire. "We were known as the Baa-rters, because we had so many sheep," he says. It was his grandfather who ran the farm, while his father worked as a probation officer and social worker, but he was surrounded by keen gardeners and got his own allotment at an early age.

"Although there weren't many there like me. I used to experiment with making my own fertiliser formulas using ingredients from the allotment shop and keeping records to see what worked best for each different group of crops."

Chemistry was his favourite subject at school but he had no clear vocation at that stage. "Out of indecision I drifted into the health service, where I worked as a microbiology technician for 11 years, first in Dorchester and then in London." Then, one day, it dawned on him that he wasn't actually suited to the job he was doing. "I was 29 with a house in west London but I decided the time had come to be a bit brave so I signed up for a horticulture degree at the University of Bath."

It was a life-changing move. Guy thrived on the course and relished the summer work placements that were an integral part of it. "I specialised in hardy nursery stock and plant propagation in the vegetable industry. I love the science of it. An intellectual conundrum has always appealed to me."

> YOU'D BE SURPRISED AT THE NUMBER OF PEOPLE WHO EVERY AUTUMN WOULD ASK WHY THE LEAVES ON THEIR TREES WERE TURNING BROWN

After graduation he worked there full time for a year before spotting a job vacancy at the RHS gardens at Wisley. That was in 1990 and, apart from a three-year sojourn working for *Gardening Which?*, he has been with the RHS ever since.

"I was running the Wisley trials field, with responsibility for 35 different crops every year. It was a tremendous opportunity to learn, because I always had the support of a selection of relevant experts. With their guidance I would set up growing processes and, from time to time in those early days, subsequently have to work out what exactly had happened when things went wrong," he says. "You soon learn that some short cuts are more successful than others. And it all gets easier with time. Nothing beats experience."

After four years he was lured away to *Gardening Which?* "I wasn't particularly wedded to the outdoor life, so when the job of senior researcher came up it seemed like another interesting challenge." Within a couple of years he was running the advice service so, when Wisley decided to develop its own advice service, Guy was an obvious recruit.

"I started off with two others in a Portakabin in the Wisley car park although, even in those early days, we used to get 10,000 phone calls and about 7,000 letters a year – many of which contained plant samples that were squashed or smelly by the time they arrived."

As a man who loves a conundrum, Guy relished the challenge of fielding a never-ending series of largely random questions. "Obviously the same things tend to come up year after year. You might be surprised at the number of people who contacted us every autumn to ask why the leaves on their trees were turning brown and falling off. I've also had more than a few people asking why their tomatoes were covered in flowers, even though they kept pulling them off to allow the fruit to form. I managed to keep a straight face most of the time."

In the 18 years he spent with the advisory service, Guy's team grew to ten, he oversaw the development of a smart new advisory centre and witnessed the dawning of the computer age. He also pioneered the production of more than 1,000 leaflets covering the most commonly asked questions. "I am proud of those," he says. "Effectively, they add up to a free-to-use encyclopaedia of practical horticulture."

Then, in 2016, his job title changed from chief horticultural advisor to chief horticulturist. "It meant I didn't have to manage a large team of advisors any more, freeing up all the time that used to go on pay reviews and recruitment to concentrate on horticultural matters."

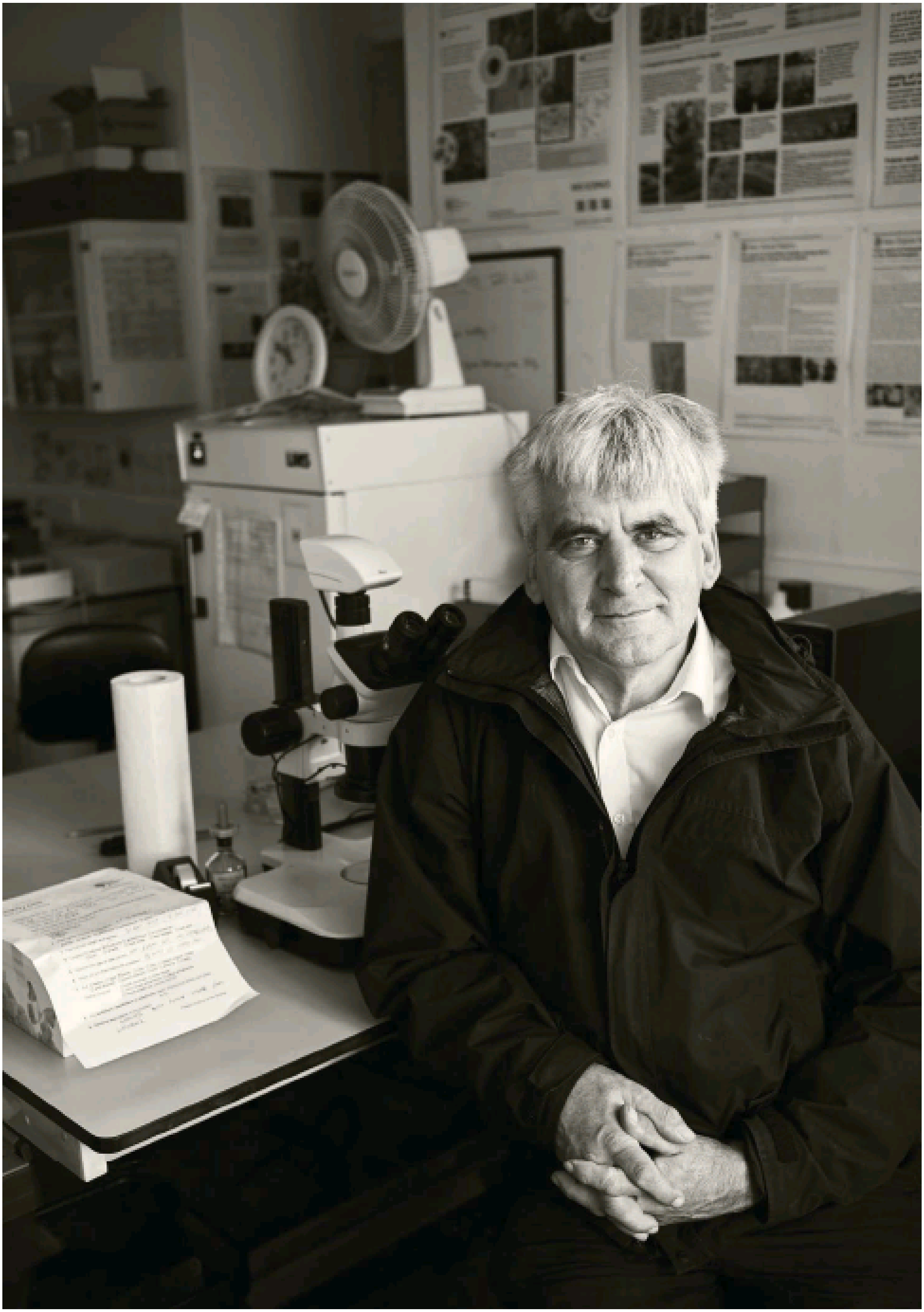
He now provides information and advice (highly regarded and much appreciated) to members of the press and has a general remit to keep looking outside the organisation. His wife, a botanist whom he met at *Gardening Which?*, also works for the RHS and in their spare time the pair are keen allotmenteers. "Georgina was inspired by a visit to a cut flower farm to take over part of my allotment, but we soon agreed she needed a plot of her own."

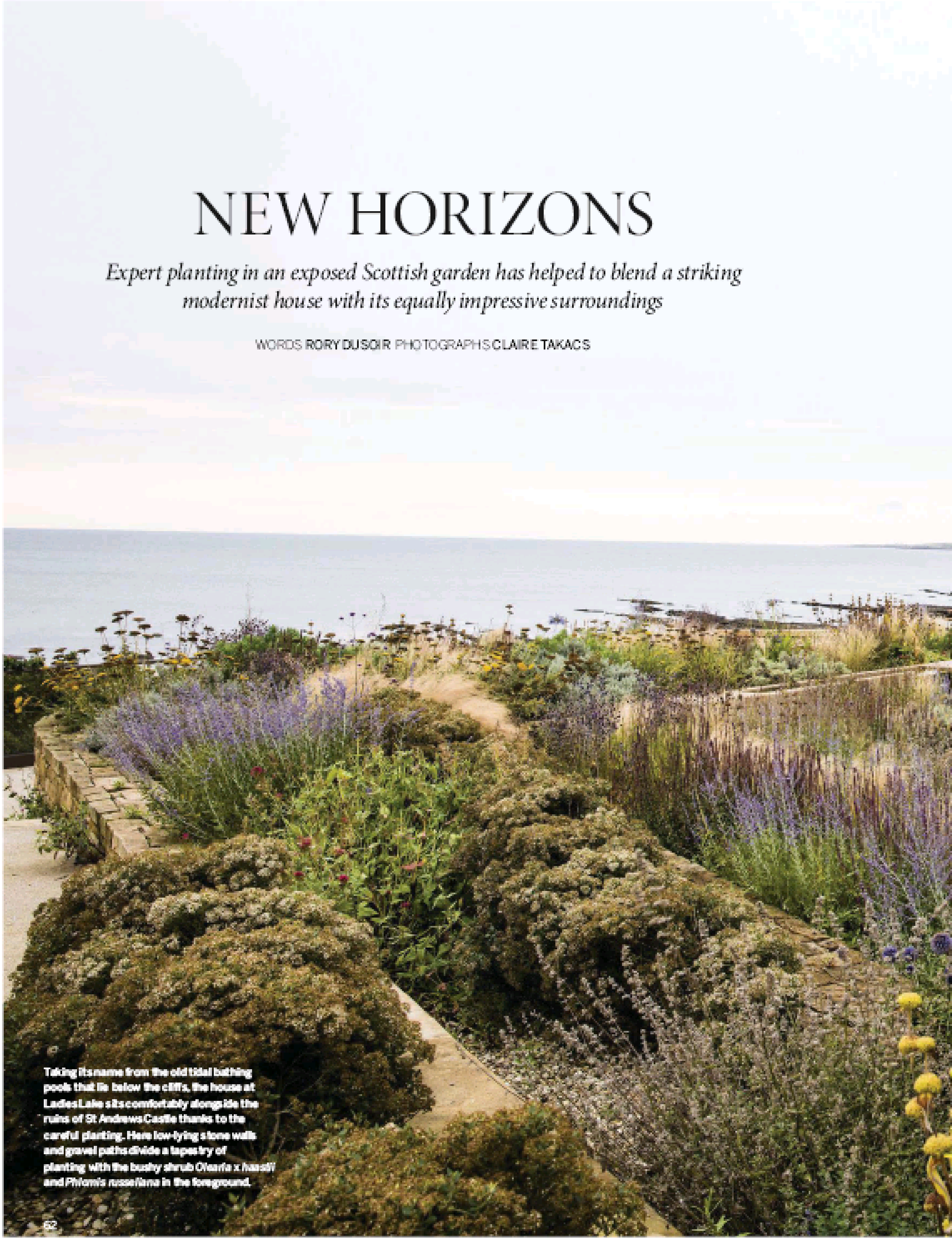
On his allotment Guy, who once oversaw the RHS's Model Vegetable Garden, grows almost everything. "I always look at the RHS trials to choose varieties and take a train-spotterish delight in trying something new. I have designed my allotment to need minimal water, but also I also like to experiment with trends, such as No Dig or cover crops."

It is hard not to feel a twinge of sympathy for the allotment holders on either side of Mr and Mrs Barter, although if they ever have a problem with autumn leaf fall or troublesome tomato flowers, they won't have far to go for advice. □

USEFUL INFORMATION

The RHS provides a wealth of useful information on its website, along with personalised advice for RHS members. **rhs.org.uk/advice**



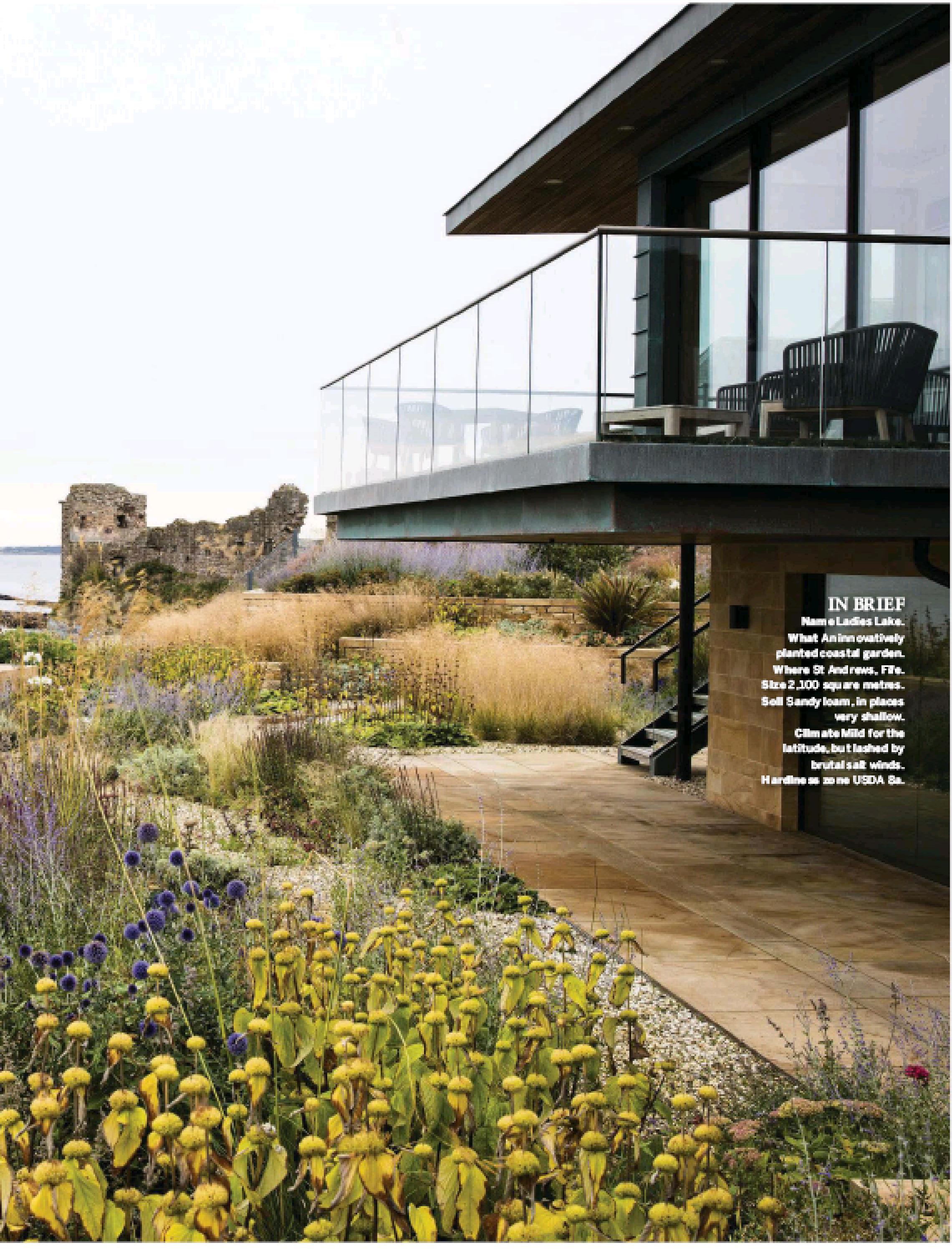


NEW HORIZONS

Expert planting in an exposed Scottish garden has helped to blend a striking modernist house with its equally impressive surroundings

WORDS **RORY DUSOIR** PHOTOGRAPHS **CLAIRE TAKACS**

Taking its name from the old tidal bathing pools that lie below the cliffs, the house at Ladies Lake sits comfortably alongside the ruins of St Andrews Castle thanks to the careful planting. Here low-lying stone walls and gravel paths divide a tapestry of planting with the bushy shrub *Olearia x haastii* and *Phlomis russeliana* in the foreground.



IN BRIEF

Name Ladies Lake.
What An innovatively planted coastal garden.
Where St Andrews, Fife.
Size 2,100 square metres.
Soil Sandy loam, in places very shallow.
Climate Mild for the latitude, but lashed by brutal salt winds.
Hardiness zone USDA 8a.

THE PASSAGE THROUGH THE GARDEN GATE FEELS LIKE A PORTAL TO A DIFFERENT DIMENSION

Driving to Ladies Lake in the medieval town of St Andrews in Fife, I'm aware a view of the sea awaits me, but I'm not remotely prepared for the sheer drama of the approach or the richness of the landscape of the garden. A discreet wooden gate opens on to a long, gravel drive, bordered simply by a narrow line of *Calamagrostis* x *acutiflora* 'Karl Foerster'. But skirting round to the north side of the house, it finally struck me how incredibly special the view was. Standing atop terraced flowerbeds, a broad panorama of the widening Firth of Tay opens out, bordered to the east by the perfectly picturesque ruins of St Andrews Castle. The nests of eider ducks litter the surrounding cliffs and the garden itself, and fulmars swoop hither and thither. The passage through the garden gate now feels like it has been a portal to a different dimension.

The design of the house, by architects Andrew Black Design of Dundee, was intended to maximise the view, and the three stories of its north face are composed almost entirely of floor-to-ceiling glass. However, the impact on the historic landscape to the south is cleverly minimised and the house is barely visible from the road. Edinburgh-based landscape architects Rankin Fraser designed the surrounding garden with a similarly light touch, using sandstone as the predominant hard-landscaping material to match the walls of the house. These are of sawn stone, but the garden benefits from variation between the use of this highly finished material and a more natural, riven-surfaced iteration of the same stone. With a garden built so snugly into a cliff, steps and terrace walls are an integral feature and the success of the garden owes a great deal to local stonemasons WL Watson & Sons. The brief was to create a garden that sat easily in the surrounding landscape, and just as the layout and stonework of the garden helps to ease the transition from the house to the natural landscape, so do the plant choices from planting designer Colin McBeath.

I happened to visit the garden on a rare day of warm sunlight and calm seas, but Colin is quick to shatter any false sense of security. "The conditions here are incredibly harsh," he explains. The indigenous soil, which Colin has on principle not attempted to improve, is a free-draining, sandy loam, and in places is extremely shallow as the bedrock comes up towards the surface. Moreover, annual rainfall is low and the cliff face is fully exposed to lashings from salt-laden winds off the sea. Parts of the garden were planted as snow fell, driven in by easterly winds. Although the influence of the sea air means temperatures are mild for this northerly latitude, the extraordinary levels of exposure have created a massive challenge.

Crucially, Colin was involved from the inception of the project, and maintains an ongoing involvement, making regular maintenance visits. No stranger to designing planting schemes adapted to a variety of indigenous conditions, the extreme nature of this particular challenge has led to a certain amount of experimentation. "Hands down one of the toughest plants here is *Phlomis russeliana*," he ▷

To continue turn to page 68

Facing page

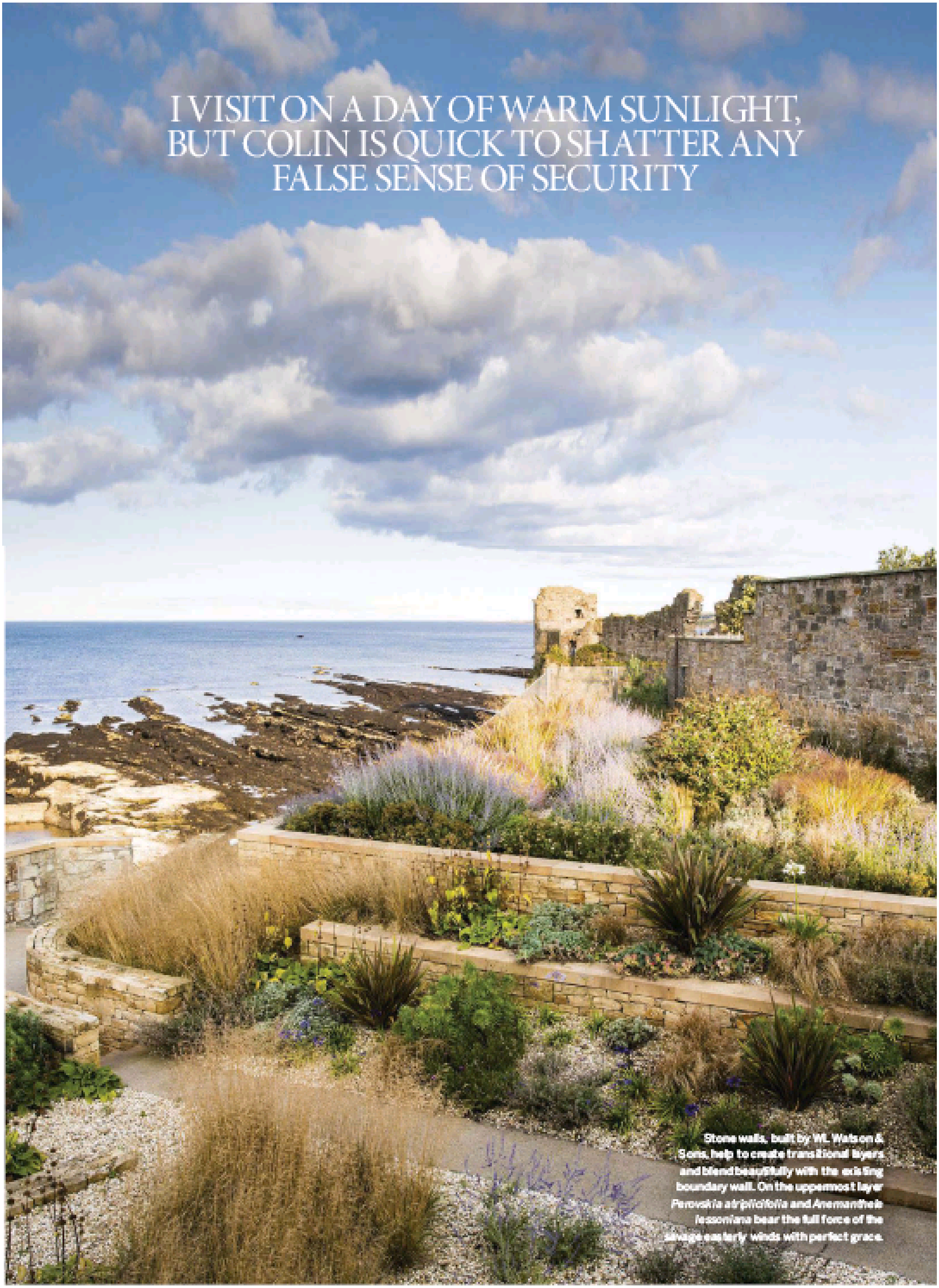
Top row, from left The foliage of *Anemanthele lessoniana* contributes bronze tones throughout the year; a raised rill offers a sense of calm to the Front Mosaic Garden, its smooth lines creating a contrast to the ruggedness of the coastal pools along the Firth of Tay. Surrounding it, the structural silhouettes of *Phlomis russeliana* draw your eye around the planting; *Achillea filipendulina* 'Gold Plate' contrasts in colour and form with upright *Perovskia atriplicifolia* and *Salvia nemorosa* 'Caradonna', with the evergreen grass *Stipa tenuissima* mingling throughout; at the top of the terrace, *Calamagrostis* x *acutiflora* 'Karl Foerster' lines the boundary wall.

Second row, from left Planting in the Secret Garden offers a pleasing variety of form, texture and colour with the bronze foliage of *Anemanthele lessoniana* and transparent *Stipa gigantea* alongside blue flowers of *Perovskia atriplicifolia*; swathes of *Stipa tenuissima*, punctuated with young *Pinus sylvestris* line one side of the path leading up to the house. Facing these a glass balustrade looks down on a sheer drop to the sea; *Euphorbia myrsinites* thrives in the well-drained conditions in the garden.

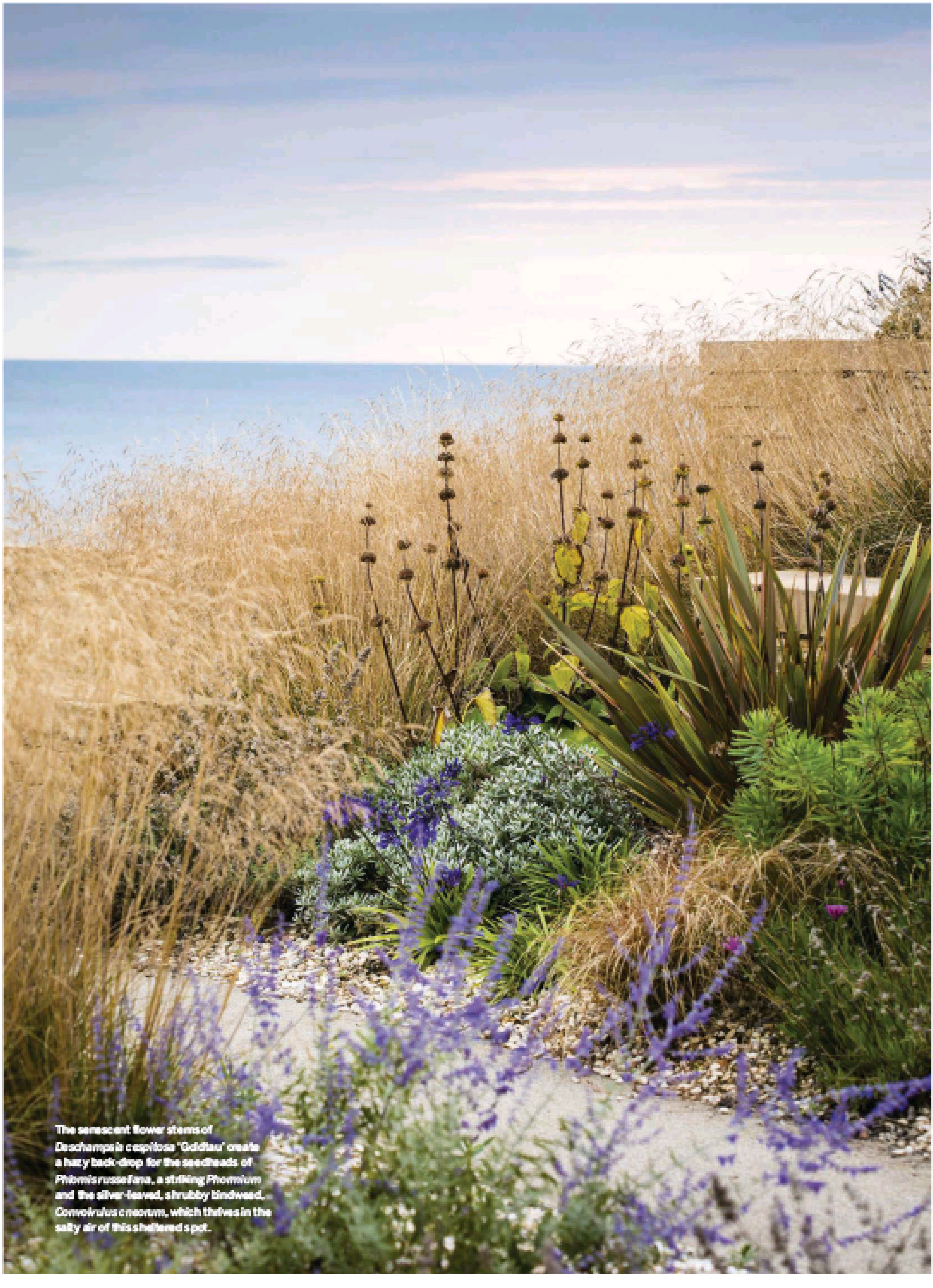
Third row, from left The deep-blue flowers of *Echinops ritro* 'Veitch's Blue' are much loved by pollinating insects and, once they have finished flowering, provide structural seedheads; the muted tones of *Perovskia atriplicifolia* and *Anemanthele lessoniana* blend with the tidal bathing pools below; *Hylotelephium* 'Matrona' adds a dark accent against the stone walls.

Bottom row, from left *Euphorbia characias* 'Blue Wonder' is a neatly structured sub-shrub, offering the bonus of large chartreuse flowers in the early spring; the grass border at the head of the drive, contains only two species of grass – *Stipa tenuissima* and *Helictotrichon sempervirens* – but they have been planted in great masses to form a soft biscuity border between the sandstone paving slabs and the gravel driveway; reaching the end of the drive, with *Calamagrostis* x *acutiflora* 'Karl Foerster' growing close to the high wall, you catch a first glimpse of the Firth of Tay framed within a rectangular open 'window' in a sawn sandstone wall.

I VISIT ON A DAY OF WARM SUNLIGHT, BUT COLIN IS QUICK TO SHATTER ANY FALSE SENSE OF SECURITY



Stone walls, built by WL Watson & Sons, help to create transitional layers and blend beautifully with the existing boundary wall. On the uppermost layer *Perovskia atriplicifolia* and *Anemanthele lessoniana* bear the full force of the savage easterly winds with perfect grace.



The senescent flower stems of *Deschampsia cespitosa* 'Goldtau' create a hazy back-drop for the seedheads of *Phlomis russeliana*, a striking *Phormium* and the silver-leaved, shrubby bindweed, *Convolvulus cneorum*, which thrives in the salty air of this sheltered spot.

THE MOST COLOURFULLY PLANTED AREA SITS JUST BELOW THE HOUSE, BETWEEN IT AND THE SEA

▷ tells me. *Nepeta racemosa* 'Walker's Low' and *Knautia macedonica* Melton pastels also find a home here, the latter entirely devoid of the mildew that tends to blight it in softer conditions. Colin has found that the application of a thick mulch is a crucial for the plants to survive the harsh winters. "Here, we use gravel," he says. "Bark would just blow away."

The garden is open, without any solid barriers (except the house itself), but there is a gentle progression from area to area and it was important that this was reflected with subtle gradations in the planting. The approach is planted quite simply, but on a reasonably grand scale, with a long row of *Calamagrostis* x *acutiflora* 'Karl Foerster', and two other grasses – *Stipa tenuissima* and *Helictotrichon sempervirens* – planted in their thousands in intermingling groups adjacent to the house. These are both evergreen, and although the *Calamagrostis* is not, its winter skeleton is one of the finest and most durable of all deciduous grasses. As the drive curves and descends around the house, a retaining wall supports a large corner bed, the contents of which buttress the impressive boundary wall of the property – a planting inspired by the work of the Brazilian landscape architect Roberto Burle Marx. Here, within the constraints of the climate, are plants with presence, such as *Fatsia japonica*, *Griselinia littoralis*, *Miscanthus* x *giganteus* and an *Escallonia* 'Iveyi' that failed on more exposed parts of the site, but flourishes in this comparatively sheltered corner.

As you round the southeast corner of the house, the garden is exposed to the full majesty of the seascape and to all the brutality of the elements. Establishing a planting of any sort under these conditions would be a major achievement; that Colin has managed to create something with a compelling cogency and sense of progression is quite remarkable. A slightly raised area to the east bears the full force of the elements and its wind-pruned contours are expressive of this. It features a restricted palette of plants including *Perovskia atriplicifolia*, *Olearia* x *haastii* and the dwarf pine *Pinus mugo* 'Mops'. Below it to the west, terraced beds house a selection of comparatively tender plants – *Osteospermum* 'Nairobi Purple' thrives year on year, as does the silver sub-shrub *Convolvulus cneorum*. Generous banks of *Deschampsia cespitosa* 'Goldtau' link these areas effectively to the broader landscape of tussocky grasses on the cliff face.

The most colourfully planted area sits just below the house, between it and the sea. *Achillea filipendulina* 'Gold Plate' holds itself high enough to contrast directly with the blue sea beyond the parapet; *Salvia nemorosa* 'Caradonna', *Eryngium* x *tripartitum* and *Echinops ritro* 'Veitch's Blue' offer deep-blue flowers in their season, and structural interest thereafter. Self-sowers, such as *Centranthus ruber*, *Knautia macedonica*, *Erigeron karvinskianus* and *Verbena bonariensis*, are allowed to mingle throughout. But Colin prefers to maintain a degree of sparsity to the planting, as befits the environment – with gaps filled by a mulch of pebbles, creating an overall effect like an enhanced version of the vegetation found on shingle beaches.

While never attempting to compete with the majesty of the surrounding scenery, or the richness of its ecology and history, Colin's plantsmanship, applied with a deft, thoughtful touch, defies multiple constraints to add layers of unobtrusive but rich detail to this exceptional landscape. □

USEFUL INFORMATION
Find out more about Colin's work at **colinmcbeath.com**

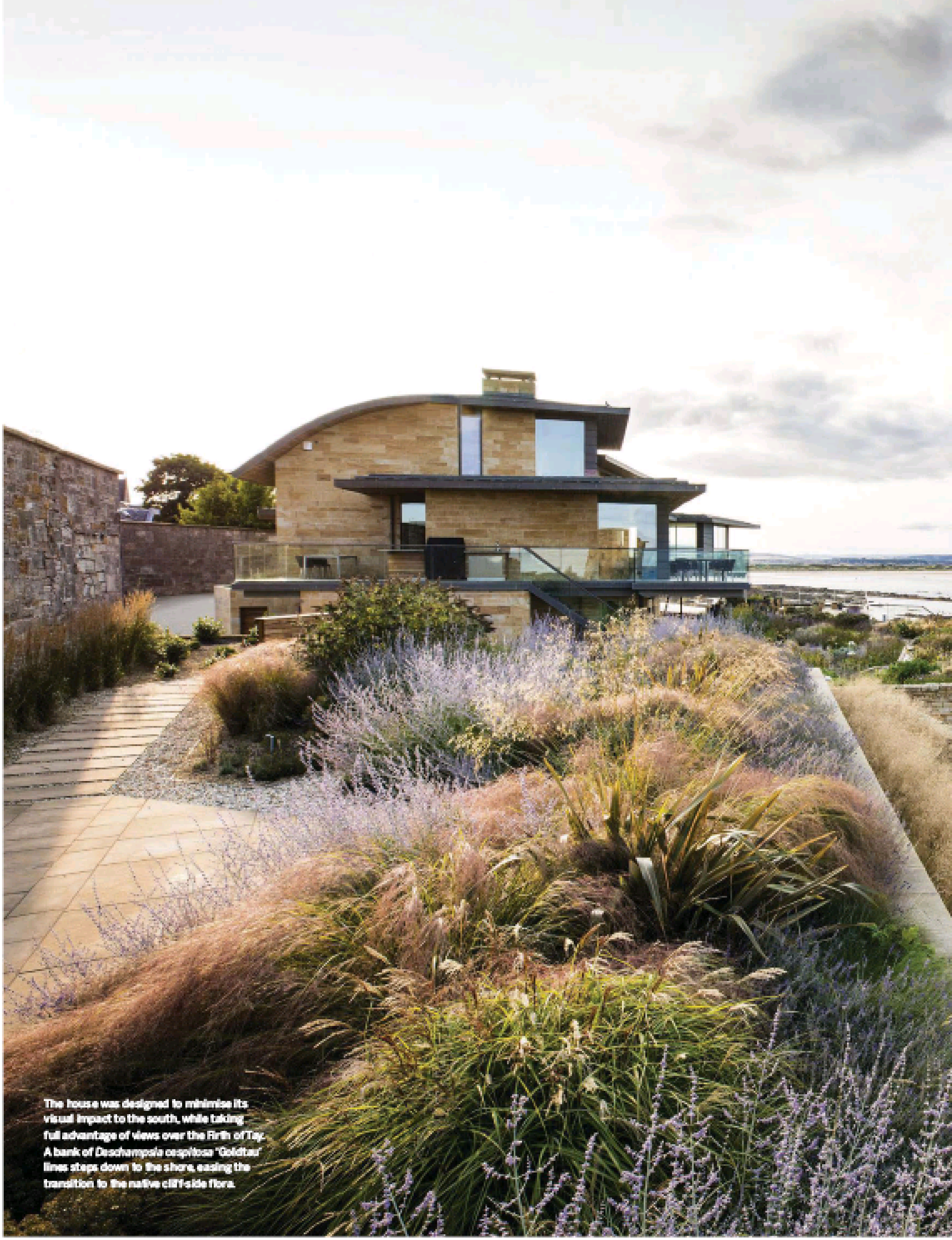
Facing page

Top row, from left *Agapanthus* 'White Heaven' thrives in sheltered parts of the garden; in this border between the house and the sea, the pale blue of *Perovskia atriplicifolia* and *Lavandula* x *chaytoriae* 'Sawyers' create a pleasingly subtle tonal contrast between russet *Anemanthele lessoniana* in flower, a bronze-leaved *Phormium* and the pale stone of the holding wall; another African native the purple *Osteospermum* 'Nairobi Purple' is quite hardy in this northerly garden.

Second row, from left *Lavandula* x *chaytoriae* 'Sawyers' attracts pollinators to the garden; the silvery sub-shrub *Convolvulus cneorum* benefits from good air movement in this open garden; the subtly variegated climber *Parthenocissus henryana*.

Third row, from left Red valerian *Centranthus ruber* is at home in coastal areas and will repeat flower if cut back; the globular inflorescences of *Phlomis russeliana* mingle with the round flowerheads of *Echinops ritro* 'Veitch's Blue' and contrasting spires of *Perovskia atriplicifolia*; Colin finds a thick mulch is a crucial defence allowing plants, such as this *Agapanthus* 'Black Buddhist' to survive the harsh winters, and uses gravel as it is more in-keeping with the stone walls and surrounding landscape.

Bottom row, from left The aromatic, grey-green foliage of *Salvia officinalis* 'Purpurascens' is both an attractive linking plant as well as a useful herb; the senescent flower stems of *Deschampsia cespitosa* 'Goldtau' also help to link the different areas of the garden while also acting as an impressive feature in their own right; on a good day, the flowers of *Achillea filipendulina* 'Gold Plate' contrast nicely with the blue of the sea. When overcast, they have deep-blue *Eryngium* x *tripartitum* for company.



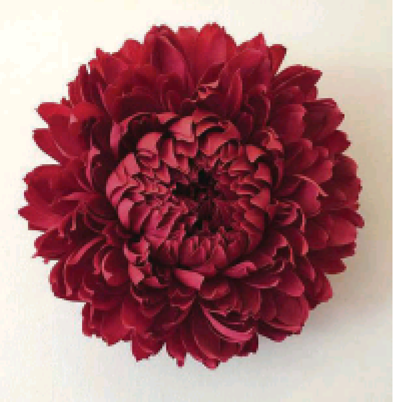
The house was designed to minimise its visual impact to the south, while taking full advantage of views over the Firth of Tay. A bank of *Deschampsia cespitosa* 'Goldtau' lines steps down to the shore, easing the transition to the native cliff-side flora.

THE GARDEN IS EXPOSED TO THE FULL MAJESTY OF THE SEASCAPE AND TO THE BRUTALITY OF ELEMENTS

Life's imperfections

Tiffanie Turner's larger-than-life paper sculpututes capture the fleeting beauty of flowers in all their imperfections

WORDS DIANA WOOLF



This page, from left to right
Pieces made for Tiffanie's recent exhibition, *What Befell Us*, awaiting their finishing touches.

Tiffanie in her studio, surrounded by close-up photographs of flowers and Dutch still life paintings from the 17th century that provide her with the inspiration for her art.

One of Tiffanie's intricate paper constructions, *Chrysanthemum I*, 2014.

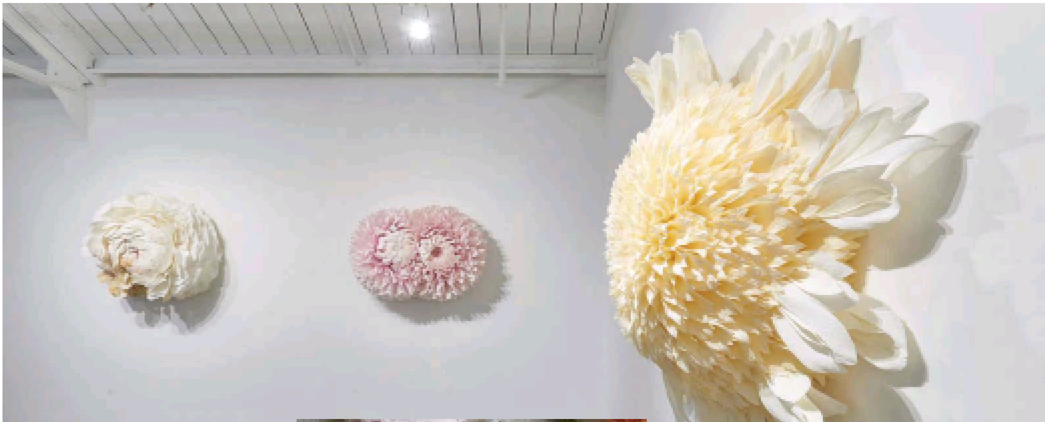
Facing page
Tiffanie's training as an architect has come in useful in constructing some of her larger pieces, such as this *Café au Lait Dahlia*, 2018, which measures almost a metre across, although some of her pieces can be more than 1.5m.

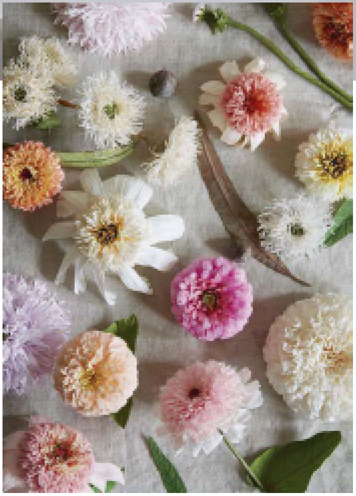
PHOTOGRAPHS COURTESY OF THE ARTIST. PORTRAIT PHOTOGRAPHY ANA BRACKETT, ANABRACKETT.COM

American artist Tiffanie Turner makes extraordinary, floral sculptures out of paper. And these are not just common-or-garden paper flowers, but dramatic, wall-hung pieces that pack a punch both because of their exaggerated size (some are more than a metre in diameter) and their incredible intricacy and detail. Recent work includes *Specimen E (Platinum Blonde)*, a huge dahlia that bursts out of the wall in an explosion of carefully constructed florets, as well as smaller flower stems so realistic that they look alive.

The sculptures are both visually stunning and technically highly accomplished so it comes as a surprise to learn that Tiffanie has only been making them since 2013, having stumbled across the art form almost by accident. She originally trained as an architect but when a health scare forced her to take time out she took up burlesque dancing and for one performance she needed a Frida Kahlo-style headpiece. Unable to find a suitable one to buy, she decided to make her own using Italian crepe paper, a decision that had unexpected consequences. "The costume turned out great and I was hooked by the paper as I just loved the colour range it comes in so I started ordering more," she says. The pleasure of working with this beautiful paper, coupled with a long-time interest in botanical art encouraged Tiffanie to experiment further. After a lot of trial and error she says, "everything came together" and the following year she was given her first solo show, at Rare Device gallery in San Francisco; she hasn't looked back since.

Dutch still life paintings are strong influences on Tiffanie's work, but she gets most of her inspiration from the natural world. "There are a huge number of specimens out there and for every type of flower there are many, many ▷





Clockwise from above

In a recent exhibition Tiffanie explored ideas of change, decay and the nature of beauty. Pieces included a decaying double ranunculus (also shown opposite), a double-headed chrysanthemum (the result of genetic mutation) and the stunning *Specimen E (Platinum Blonde)*, a giant dahlia with irregular outer florets.

In contrast to her works exploring decay and imperfection, this giant peony from 2017 is a perfect specimen in full bloom.

Tiffanie also makes smaller, life-size flowers, complete with stalk and leaves that she creates using a combination of wire, glue and paper.

REPRINTED WITH PERMISSION FROM THE FINE ART OF PAPER FLOWERS: A GUIDE TO MAKING BEAUTIFUL AND LIFELIKE BOTANICALS, BY TIFFANIE TURNER, © 2017, PUBLISHED BY WATSON-GUPTILL, AN IMPRINT OF PENGUIN RANDOM HOUSE LLC. IMAGES COPYRIGHT PHOTOGRAPH BY SHAUN ROBERTS PHOTOGRAPHY, COURTESY OF ELEANOR HARWOOD GALLERY; PHOTOGRAPH COURTESY OF THE ARTIST.

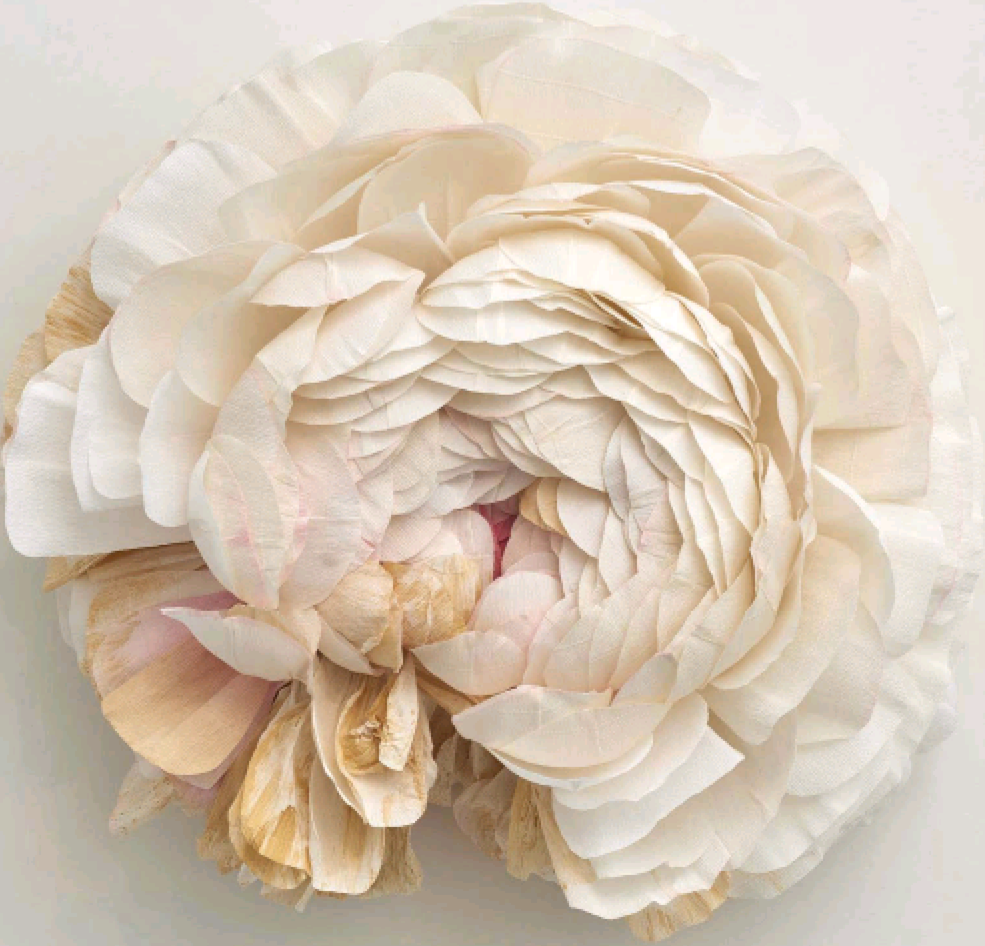
▷ different states it can be found in – states of decay, states of being, states of budding – so the source material is infinite." Recently Tiffanie has become interested in the imperfections in nature, in part inspired by issues around climate change, and in part by her own personal life. "I have been thinking about decay, things falling apart, my own ageing and our search for beauty," she says. The result is a series of flowers with wilting petals, or genetic abnormalities, such as her double-headed chrysanthemum, or prolapsed rose – all as magical as her 'perfect' specimens, but each tinged with a little shiver of mortality.

The making process is very complex – the larger flowers take over a month to make – but they are just made from paper and glue. Working from her home in the hills outside San Francisco, Tiffanie starts by creating a bowl-shaped papier-mâché frame and then fills it in with thousands of individually made paper petals, using hot glue to fix each one in place. Placing the petals is the most challenging part of the process. "It's like a puzzle," she says. "I will literally sit and stare at a photo for long stretches of time trying to capture how one petal sits next to another." Working on such a large scale increases the challenge, but as Tiffanie says, "If I get it right, you can really see how a flower is constructed and the piece becomes a celebration of all the textures and colours and things going on in the flower." □

USEFUL INFORMATION

Find out more about Tiffanie's work at **papelsf.com** Tiffanie is running a one-day workshop on the art of paper flowers at Jupiter Artland in Edinburgh on 16 September, see jupiterartland.org for details. Her book, *The Fine Art of Paper Flowers: A Guide to Making Beautiful and Lifelike Botanicals* is published by Watson-Guptill.

> If I get it right, you can see how a flower is constructed and the piece becomes a celebration of all the textures and colours



Tiffanie's *Specimen C (Ranunculus)*, 2019, depicts the flower as it begins to fade, its browning petals carefully stained to capture the moment of decay. Tiffanie is interested in celebrating imperfections that occur in nature, and showing that although ageing is something we often fear, in flowers it can be beautiful.

PHOTOGRAPH: BY SHAUN ROBERTS PHOTOGRAPHY, COURTESY OF ELEANOR HARWOOD GALLERY

Tropical taste

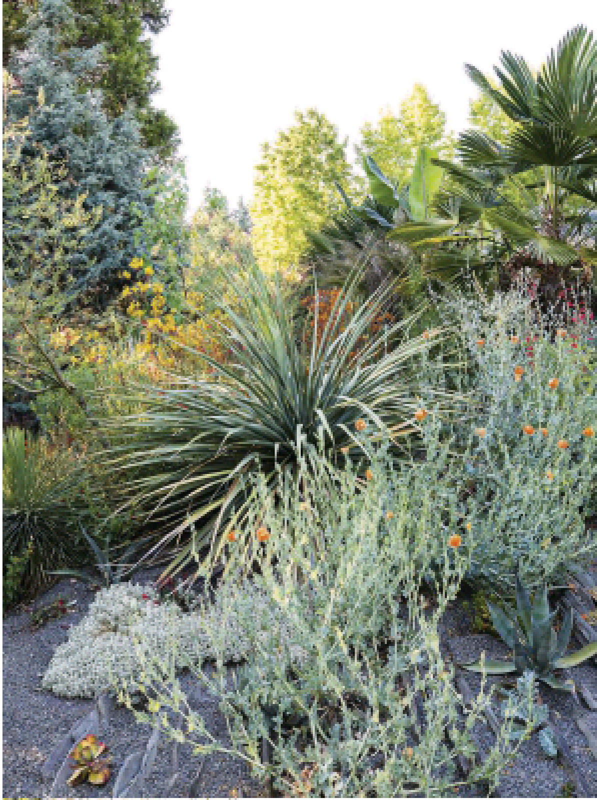
In a garden on the US West Coast, designer Sean Hogan has created a strong framework of tropical plants that offer plenty of scope for absorbing its plantaholic owner's impulse buys

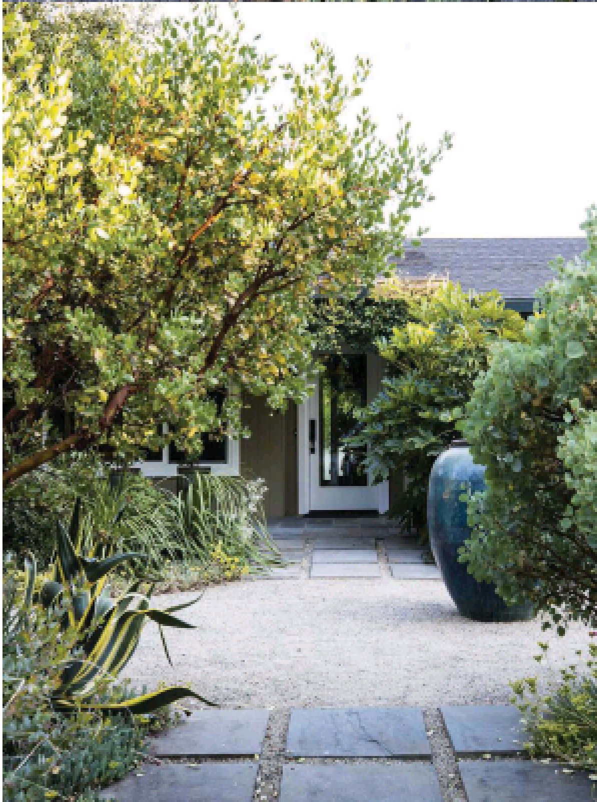
WORDS **NOEL KINGSBURY**
PHOTOGRAPHS **CLAIRE TAKACS**

Bringing sense, order and coherence to the gardens of those who love to collect plants can be a challenge. But that's exactly what designer Sean Hogan has been able to do in the garden of plant fanatic John Kuzma in Portland, Oregon. "It's nice to have a way of organising things, so it doesn't seem as if our plant obsessions are haphazard," says Sean, "Our job is to create spaces we want to be in."

In John's garden Sean's answer has been to focus on evergreen woody plants that are largely native to America's West Coast and that tend to have evergreen grey foliage. Among those he's used are several *Arbutus* species as a running theme through the garden, along with a number of blue cypresses.

This blue-grey theme is most strongly developed in the garden at the front of the house, which Sean describes ▷





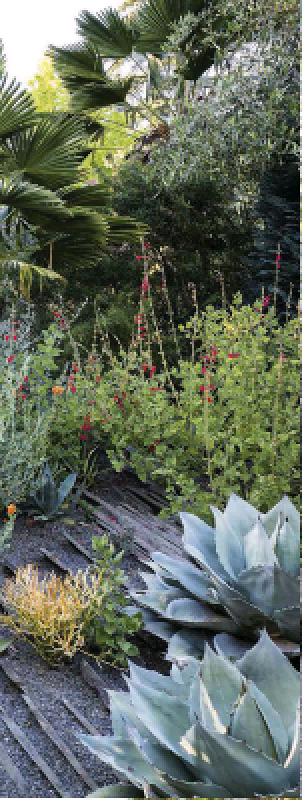
Clockwise from top left

In the Crevice Garden Sean used vertically positioned stones and a gritty soil to allow for maximum drainage. Rosettes of *Nolina nelsonii* and *Agave ovatifolia* are among the architectural plants that form a repeating element in the garden. In the foreground the orange-flowered horned poppy *Glaucium flavum* f. *fulvum* adds colour.

Marking a change of level in the rear garden this bed is dominated by the white bark and silver-blue foliage of an *Eucalyptus pauciflora* subsp. *niphophila*, while the broad leaves of *Phormium tenax* 'Striatum' stand out to the right. The dark-leaved climber *Trachelospermum asiaticum* 'Theta' helps to soften the top of the retaining wall, and the black mondo grass, *Ophiopogon planiscapus* 'Kokuryu', adds contrast at the base.

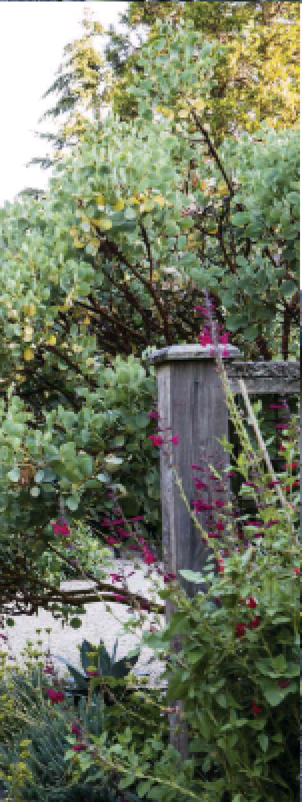
In planting along the front of the house the rosette *Agave ovatifolia* 'Frosty Blue' forms a stunning centrepiece. To its left is the South African silver tree *Leucadendron argenteum* and on its right *Chamaerops humilis* var. *argentea* and the Chilean wine palm *Jubaea chilensis*.

Sean has framed the entrance to the house with two small trees native to this area: *Arctostaphylos manzanita* on the left and the blue-green *A. viscida* on the right. Two red salvias – *S.* 'Vermillion Bluffs' and *S. darcyi* x *microphylla* 'Windwalker' – help to attract hummingbirds.

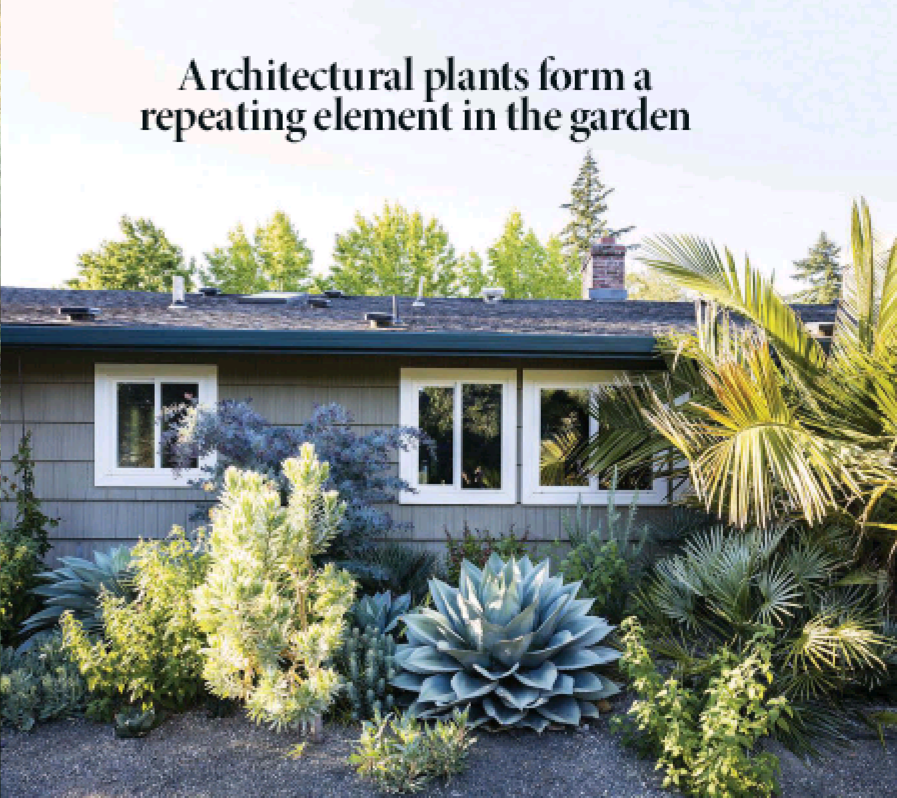


IN BRIEF

What A plant collector's private garden.
Where Portland, Oregon, USA.
Size Five acres.
Soil Loess, so fertile, but with some areas modified with organic matter or gravel.
Climate Wet autumn to spring, dry summers. Garden at 200m altitude.
Hardiness zone USDA 8b.



Architectural plants form a repeating element in the garden



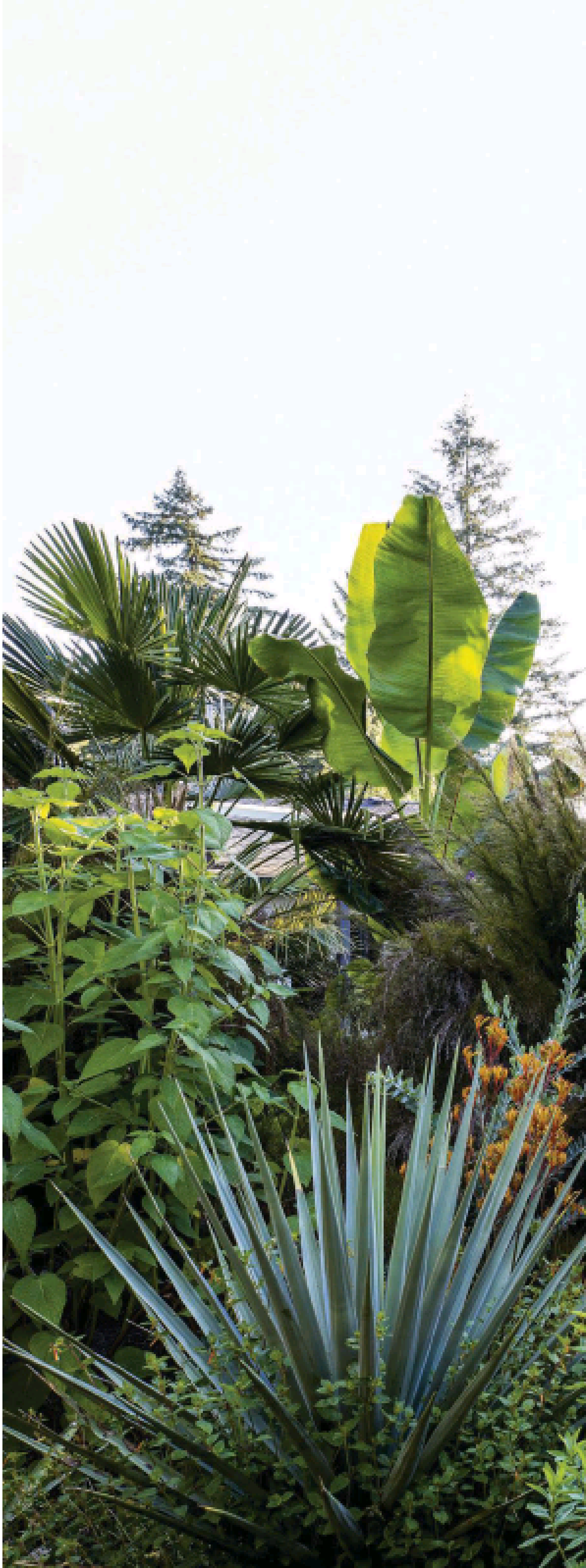
> **At the rear of the house the emphasis is on plants, such as phlomis, grasses, kangeroo paws and caesalpinias, which look good when backlit by the low evening sun**

▷ as Mediterranean. Here Sean has used plants that can survive without water in the summer, and in keeping with John's love of blue and silver foliage has chosen lots of different evergreen oaks, garryas and manzanitas along with some rosettes, such as agaves and beschornerias, as focal points.

At the rear of the house the emphasis is on plants, such as phlomis, grasses, kangeroo paws (*Anigozanthos* species) and caesalpinias, which look good when backlit by the low evening sun. "The majority of us spend most time in our gardens after work," says Sean. "That generally means evenings, which is another reason to use what I call 'afterglow' colours – silvers, whites and blues." These colours also work well with the contrasting mahogany bark of *Arbutus* and *Arctostaphylos* species, which picks up the accents of the wood in John's house.

Sean also runs the Portland-based nursery Cistus and John gave him a free hand with the planting. Where John has added plants of his own selection since, he's been careful to follow Sean's newly established themes. "I was very happy to build up a collection of local oak species," says John. "Another plant Sean has used throughout the garden is *Rhodocoma capensis*, which I love, although it can get damaged by freezing rain." John also likes plants that flower all summer long, especially those that attract hummingbirds, such as salvias. Luckily, these smaller-growing plants are ones that can easily be fitted in among the larger elements of Sean's design.

One of John's particular interests is in collecting *Passiflora* species, and Sean has been able to incorporate John's collection into the scheme, by letting them climb up the metal screening he has used to create one of a series of divisions in the garden. Sean has also run a simple steel cable across the top of the garage, along which an evergreen climber, *Clematis fasciculiflora*, forms a green ledge over the garage, softening the hard lines of the building. ▷



At the rear of the house, the tall palm *Trachycarpus wagnerianus* and banana plant *Musa sikkimensis* provide a striking backdrop for a diverse range of plants that includes several cultivars of *Anigozanthos flavidus*, the yellow and orange flowerheads of which merge with the distinctive pale-yellow flowers of *Erythrostemon gilliesii* in the centre. Behind this the restio, *Rhodocoma capensis*, which has become a firm favourite of John's, stretches its raggedy, dark-green stems towards contrasting blue-green spikes of *Yucca schottii* in the foreground.

I am cautious about mixing things that are overtly tropical with things that are not

▷ In the rear garden the foliage is markedly bolder, with plants that have stronger textures, including a selection of blue snow gums (*Eucalyptus pauciflora* subsp. *niphophila*) with white bark. These have been planted alongside *Trachelospermum asiaticum* 'Theta', a climber that has extremely fine foliage, with silvers and reds running through it, and a slow, dense growth habit. In a nearby bed Sean has planted a *Phormium tenax* 'Striatum' with its bold upright foliage, the black mondo grass *Ophiopogon planiscapus* 'Kokuryu' and plenty of palms.

The relatively hardy palm, *Trachycarpus princeps*, which has beautiful white leaf undersides, used alongside the closely related *Trachycarpus wagnerianus*, creates one of the most distinctive statements in the garden and as these palms grow their emphatic forms will be all the stronger. "I am cautious about mixing things that are overtly tropical with plants that are not," says Sean. "*Trachycarpus* is like bamboo, I feel it can be used as a knitter. It does lots of things in design terms; it can be grassy, it can have an Asian feel, it can be flexible. Here the *Trachycarpus* are treated as sculpture."

In this distinctive garden, Sean has shown that you don't need to rely on traditional structure to create a strong, coherent framework. All you need is to use distinctive themes that provide year-round clarity. Once that is in place then experimentation and impulse plant buying can still find its place. □

USEFUL INFORMATION
Find out more about Sean's work at **cistus.com**

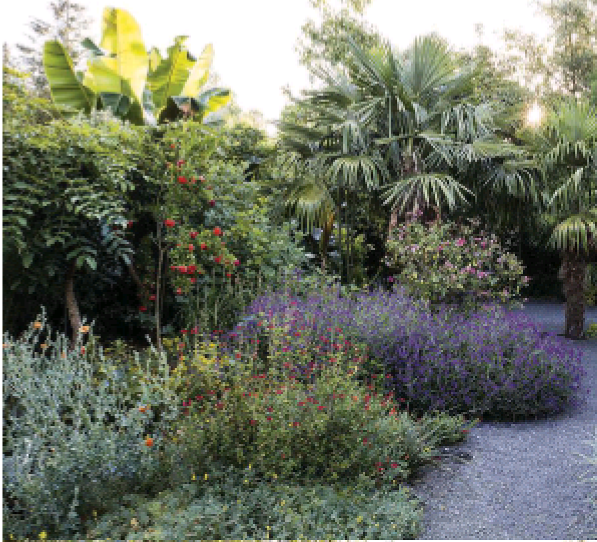
Clockwise from top left

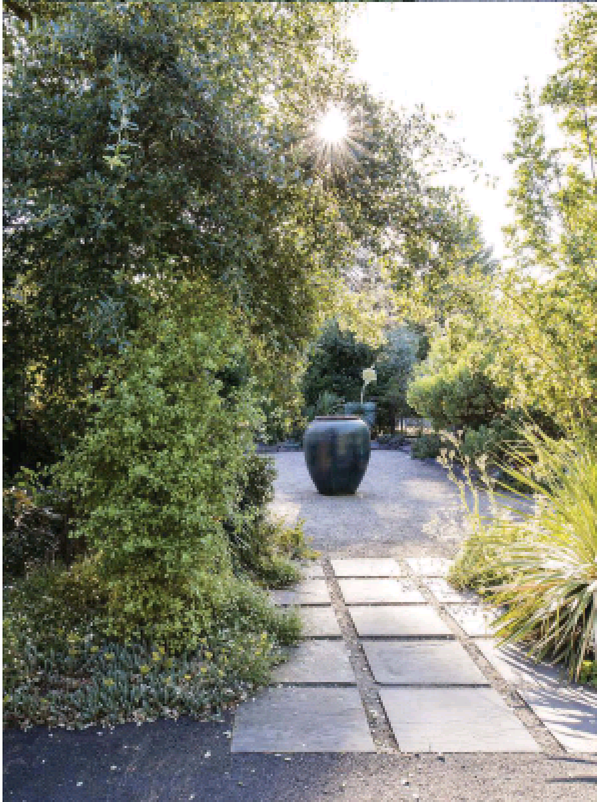
At the front of the house Sean has used a mix of Mediterranean planting, such as the self-seeding *Verbena rigida*, the pink *Rosa* x *odorata* 'Mutabilis', *Salvia* 'Royal Bumble' and the orange-flowered pomegranate *Punica granatum*, which are tolerant of dry conditions. The silver-blue conifer *Abies koreana* 'Silberlocke' and palm *Trachycarpus wagnerianus* add some tropical structure.

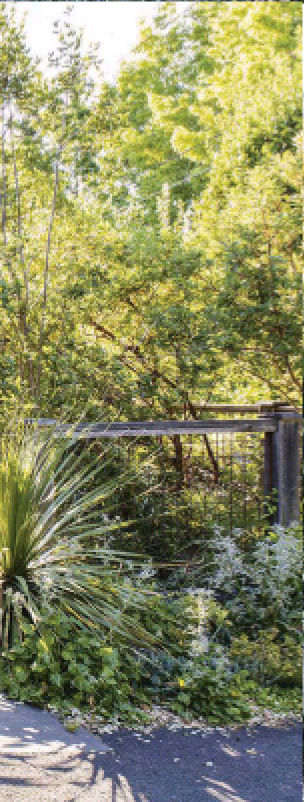
Spiky rosettes of the dwarf palm *Chamaerops humilis* var. *argentea* add interest to a shady corner next to the house. To the left, a metal screen covered with various climbers, including the kiwi fruit relative *Actinidia tetramera* var. *maloides*, acts as a space divider.

Beds on either side of these steps are filled with a structural mix of foliage plants, most notably the *Phormium tenax* 'Striatum' on the left and the silver foliage of *Plectranthus* 'Trailing Silver' on the right.

A tall, green Vietnamese urn provides a clear focal point, surrounded by a selection of evergreen trees including the slow-growing cork, *Quercus suber* and a dwarf form of a Californian native *Umbellularia californica* 'O'Brien', on the left and the architectural plant *Nolina hibernica* on the right.







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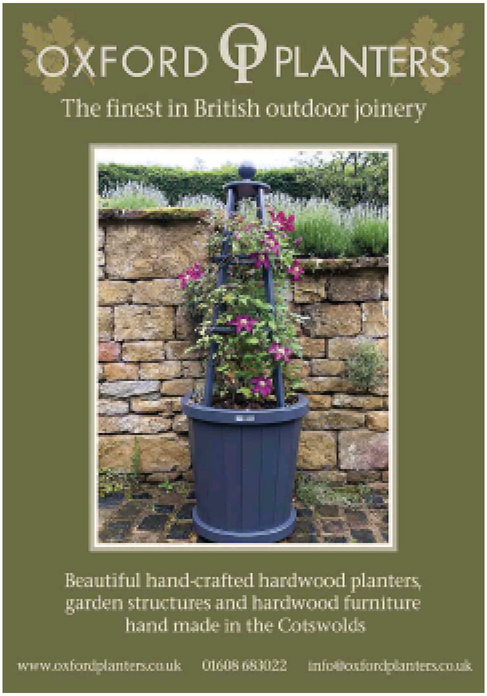
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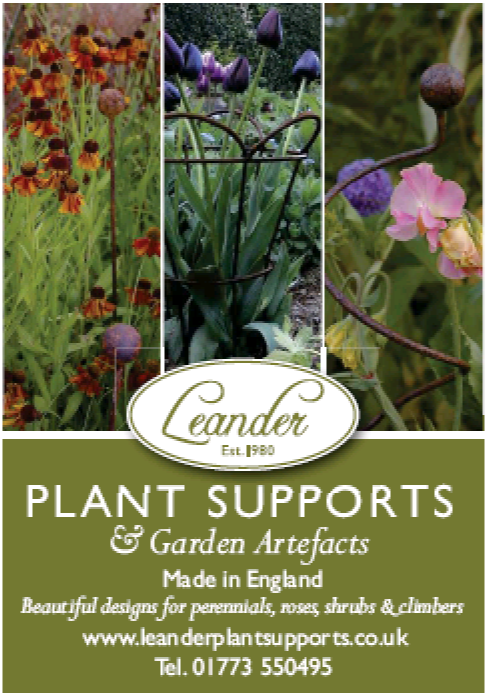
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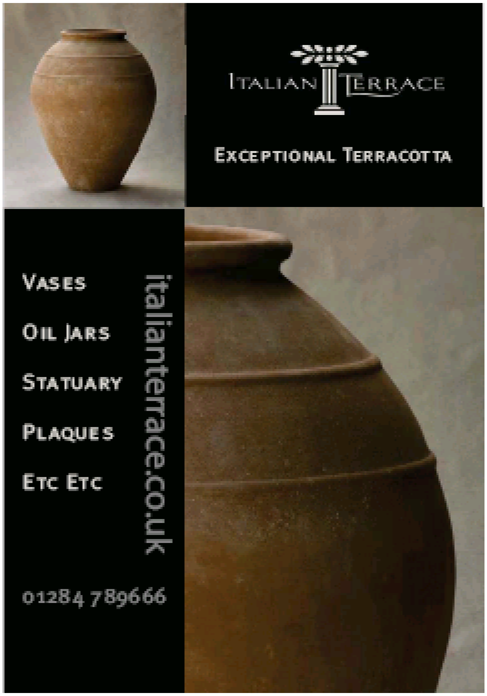
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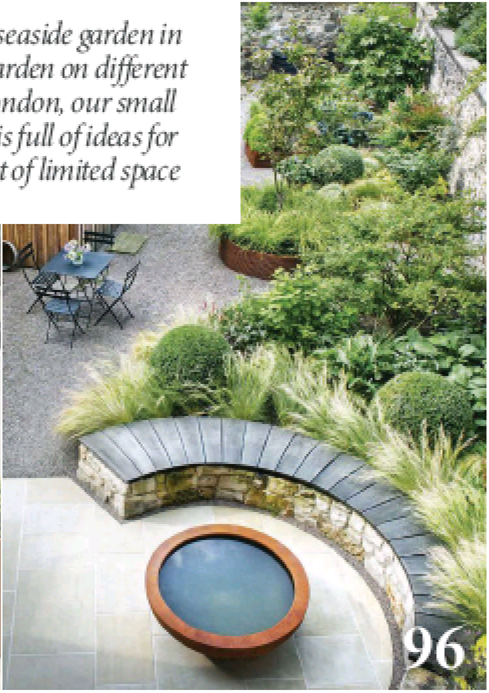
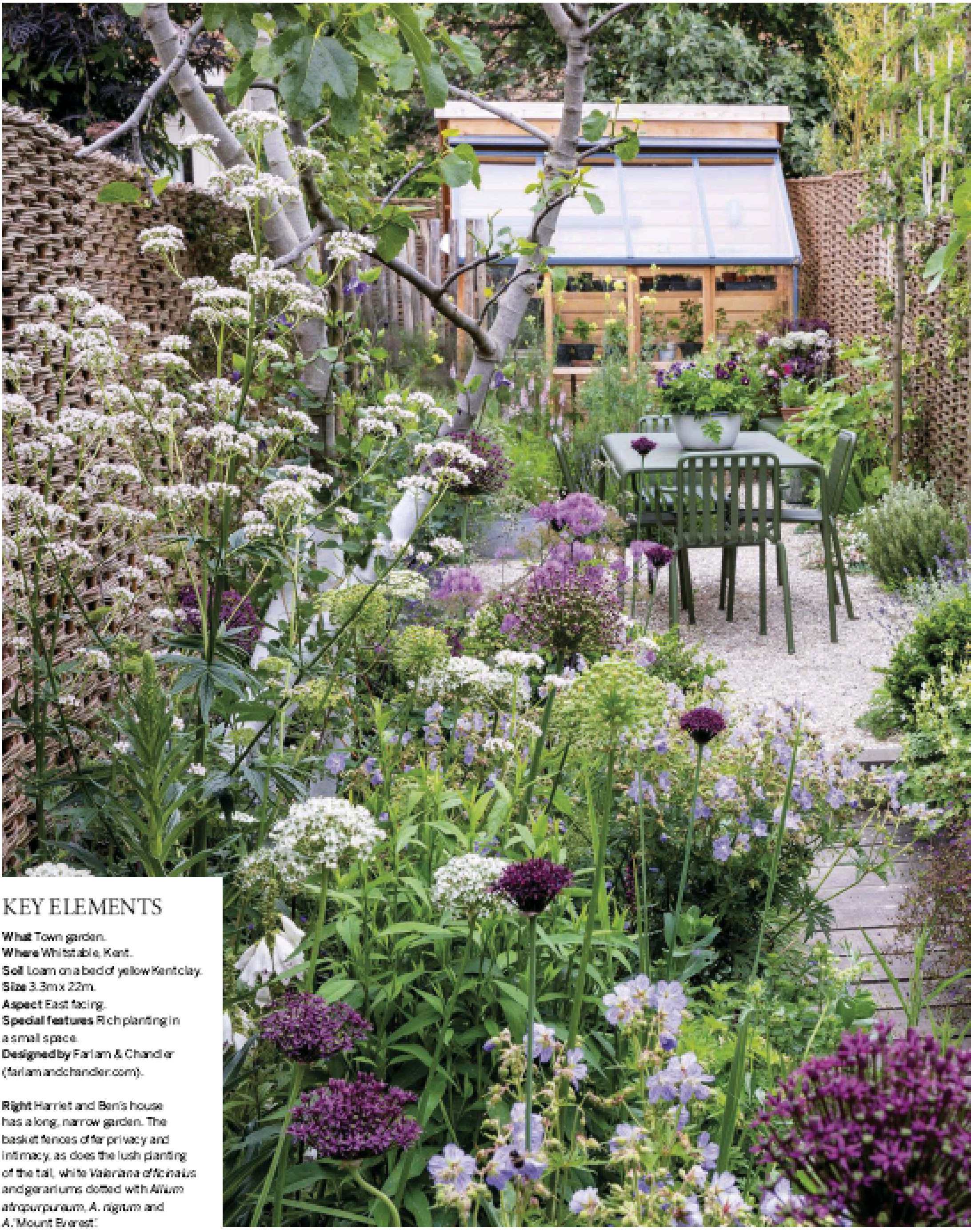
Small gardens

From a narrow seaside garden in Kent to a sleek garden on different levels in west London, our small gardens special is full of ideas for making the most of limited space



RICHARD BLOOM, MARIANNE MAJERUS, CAROLINE MARDON / GAP PHOTOS, ANDREA JONES



KEY ELEMENTS

What Town garden.
Where Whitstable, Kent.
Soil Loam on a bed of yellow Kent clay.
Size 3.3m x 22m.
Aspect East facing.
Special features Rich planting in a small space.
Designed by Farlam & Chandler (farlamandchandler.com).

Right Harriet and Ben's house has a long, narrow garden. The basket fences offer privacy and intimacy, as does the lush planting of the tall, white *Valeriana officinalis* and geraniums dotted with *Allium atropurpureum*, *A. nigrum* and *A.* 'Mount Everest'.

One size fits all

Designers Harriet Farlam and Ben Chandler pack a lot into a tiny space fit for entertaining, dining, relaxing and working

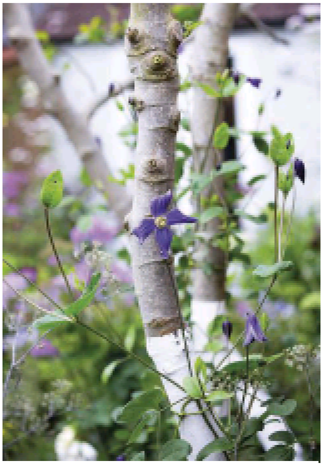
WORDS **FRANCINE RAYMOND**
PHOTOGRAPHS **RICHARD BLOOM**

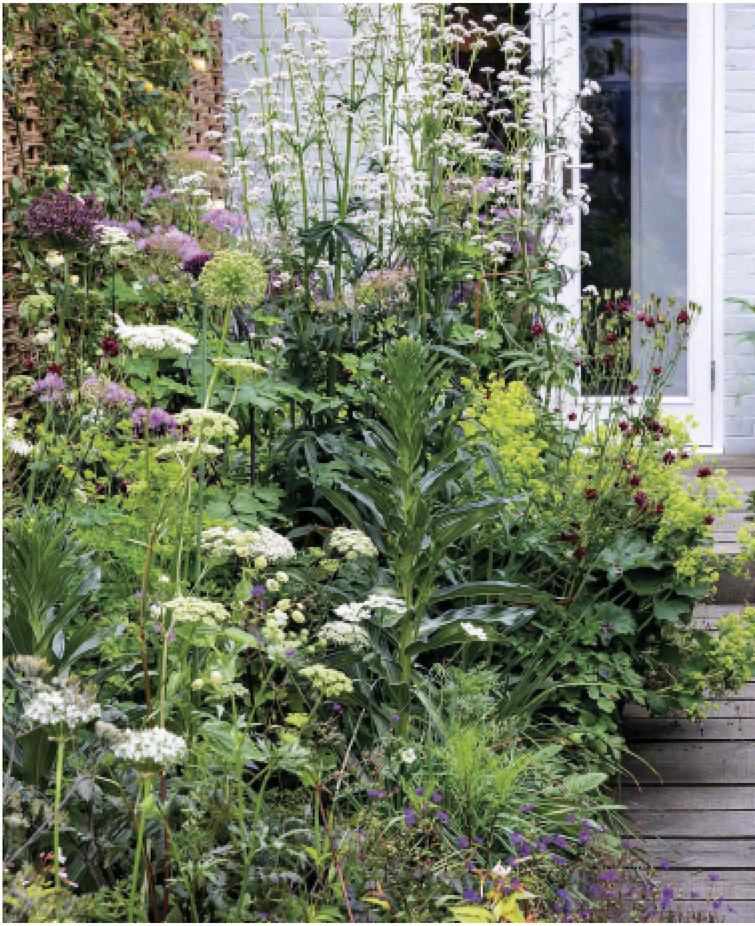
You move into a new house with a tiny plot, so you call in a designer to help with the garden. But what if you and your partner work both together in a landscape business? Does this make the problem of turning a small space into a multi-functional area any easier? Not so, according to designers Harriet Farlam and Ben Chandler.

"We questioned too much, explored too many possibilities, then threw the whole lot out of the window," Harriet explains. "We usually follow a brief, do a survey and make a plan, but in our own garden we just had a long list of needs, including somewhere to eat every meal, together or with friends and family – the house is small, so the garden is our entertaining space, dining room and workshop. The design is built around function."

There's a nod to the seaside location. You walk over an oak deck, through a sunken boardwalk bordered by beds packed full of flowers, and under a fig arch, then step up between shaggy, low box hedges (blight-resistant *Buxus microphylla* 'Faulkner') to a shingled, beach-like eating space with a shell and limestone floor (specially mixed by the Allgreen Group). This section is walled with pleached crab apple panels (*Malus* 'Evereste') and dotted with Mediterranean aromatic plants.

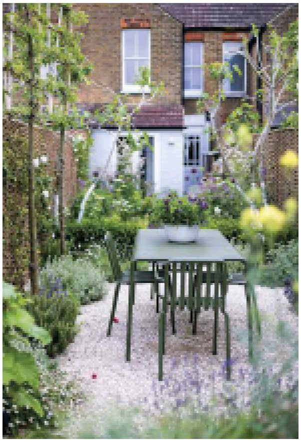
This backs on to a working area, partially screened by a chestnut pole fence and home to a Gabriel Ash cedar greenhouse-cum-storage shed: "It had to look good, because it's our view from the house." The whole is contained in a 1.8m-high, willow basket fence by Jay Davey, sparsely clothed with pale-yellow *Trachelospermum jasminoides* Star of Toscana (= 'Selbra') and climbing roses *R.* Snow Goose (= 'Auspom') and ▷





HOW TO CREATE DIFFERENT AREAS

- **Use different levels.** This garden has an ornamental sunken section stepping up to a raised dining area.
- **A change of flooring material** can herald a shift in use: here a bleached oak walkway leads to a softer cockleshell and limestone base in the dining area.
- **Alter vertical elements.** The 3.2m-tall pleached crab apple panels add privacy to the dining area and highlight the seasons with blossom, fruits and coloured foliage. The 1.8m-high willow fence is half a metre higher around the working area.
- **Hedges are the most obvious solution** to dividing a garden, but here informal chestnut poles hide cooking facilities.
- **Use colour and texture** in planting to highlight a change of mood and function, or act as a barrier. The fig trees in this garden create an arch, and the fennel, hollyhocks and thalictrum all help to form a screen.



Clockwise from top left
One of a pair of multi-stemmed fig trees that form an arch, intertwined with *Clematis viticella*. The stems are lime-washed to stop local cats from scratching them.

Near the house, the planting, topped with white *Valeriana officinalis*, is designed to give the impression of waves, with *Thalictrum* 'Black Stockings' to the right and *Rosa* Snow Goose (= 'Auspom') on the fence.

Outdoor dining was the most important criterion in this design, so the shell and limestone base here is functional and hardwearing, and reflects the light. Pleached panels of crab apples *Malus* 'Evereste' give privacy and add interest whatever the season.

A metal container filled with ***Erigeron karvinskianus*** on the dining terrace is backed with toadflax *Linaria purpurea* 'Canon Went' planted in gravel.

WE USUALLY FOLLOW A BRIEF, DO A SURVEY AND MAKE A PLAN, BUT IN OUR OWN GARDEN WE JUST HAD A LONG LIST OF NEEDS

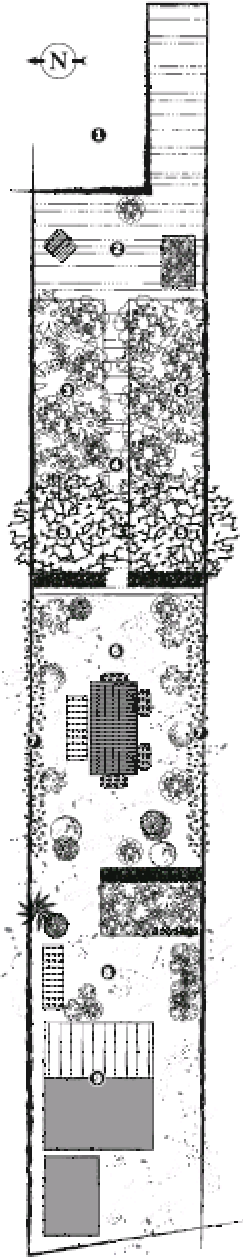
▷ *R.* ‘New Dawn’ – a sheltered, private space where sparrows balance on allium heads and plants enjoy the mild, estuarine climate, revelling in the fabled blood, fish and bone-enriched soil of these fishermen’s yards just two minutes’ walk from the harbour.

“We wanted the planting to be dreamy, filmy and transparent, reminiscent of the sea as you wander through it,” explains Harriet. “The colours change from moody magenta to punchy wine reds with *Aquilegia vulgaris* var. *stellata* ‘Ruby Port’, *Thalictrum* ‘Black Stockings’, *Lysimachia atropurpurea* ‘Beaujolais’ and *Digitalis ferruginea* topped with umbels of *Valeriana officinalis*, and the massive fig trees with their lime-washed trunks add a womb-like quality.”

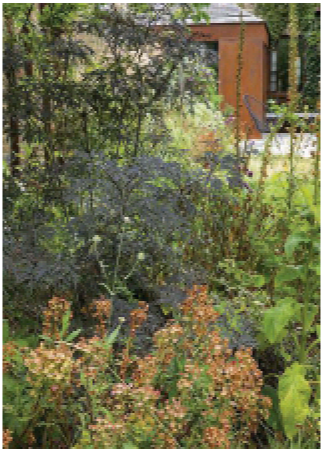
The garden has enhanced the couple’s lives no end. “First thing in the morning, we can walk straight out into the garden; last thing in the evening, I’m out there, taking it all in,” says Ben. Harriet loves the balance of space and privacy and of formality and wildness, and can be found in the greenhouse with the light on late at night, propagating plants to the sound of BBC Radio 3. In this space, all is right with the world. □

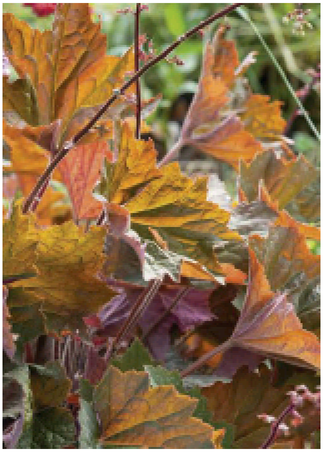
GARDEN PLAN

1 House 2 Breakfast terrace 3 Long borders
4 Oak boardwalk 5 Multi-stemmed fig trees
6 Dining terrace 7 Pleached crab apples
8 Evening terrace 9 Shed/greenhouse



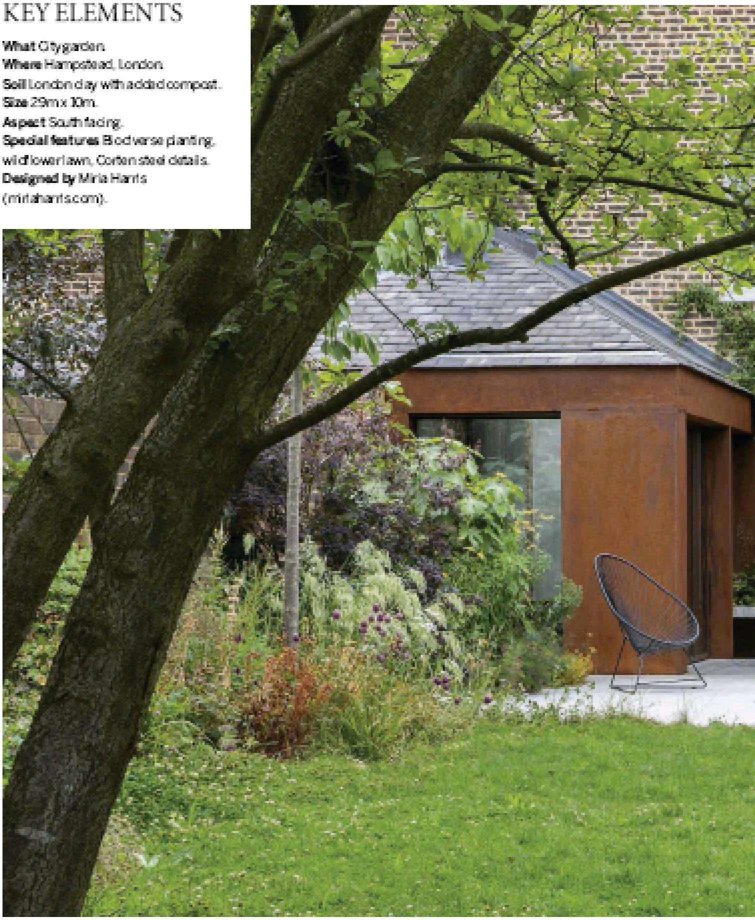
PLAN BY LIAM McAULEY





KEY ELEMENTS

What City garden.
Where Hampstead, London.
Soil London clay with added compost.
Size 29m x 10m.
Aspect South facing.
Special features Biodiverse planting, wildflower lawn, Corten steel details.
Designed by Miria Harris (miriaharris.com).



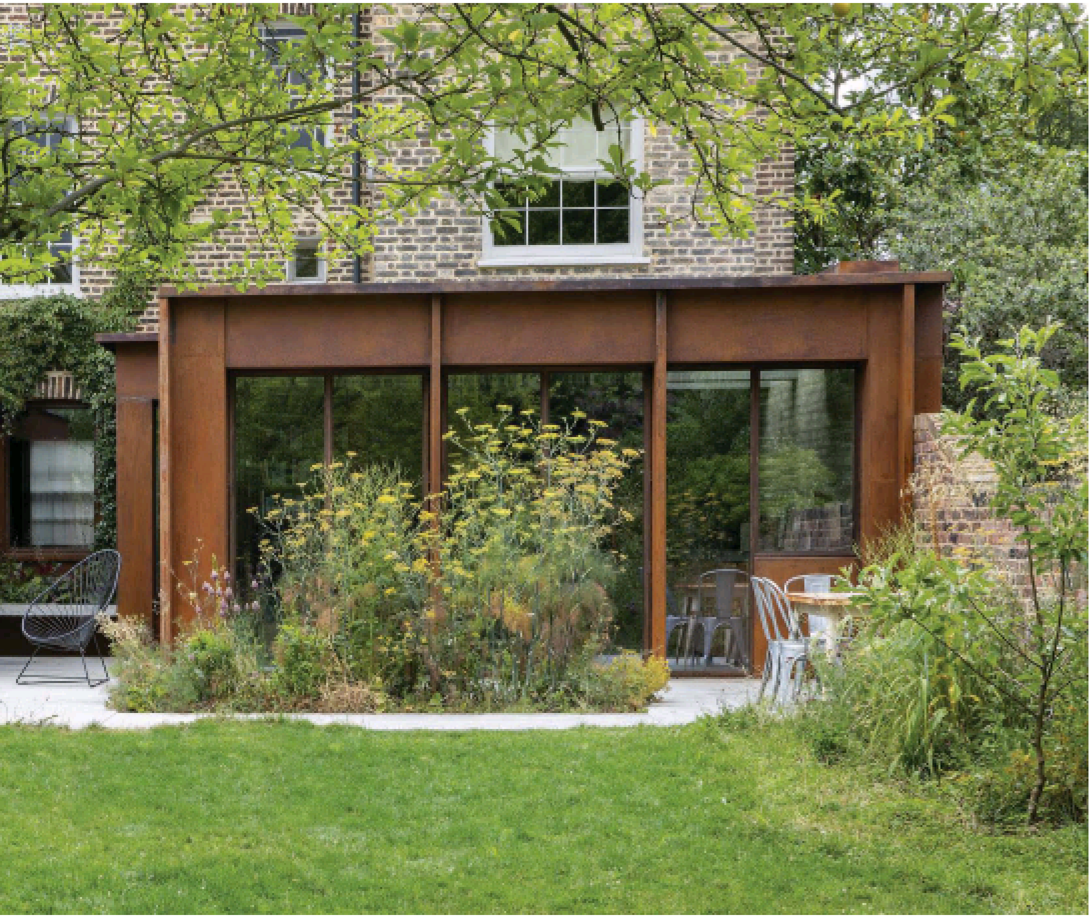
Nature's way

A sensitive, low-intervention approach is the hallmark of this wildlife-friendly scheme designed by Miria Harris near to London's Hampstead Heath

WORDS **KATE JACOBS** PHOTOGRAPHS **MARIANNE MAJERUS**

Garden designers can be inclined towards an out-with-the-old, in-with-the-new approach to existing plants to gain that tantalising blank canvas. But that's not London-based garden designer Miria Harris's way. Hers is a sensitive, low-intervention approach that urges sustainability and biodiversity. Other recurring themes in her work include a desire to play down hard boundaries and to weave edible elements through her planting schemes – tempting humans and wildlife alike.

The clients on this project, a family living in an extended Georgian cottage, a stone's throw from the urban wilderness of London's Hampstead Heath, had a tentative brief



that suited Miria's considered approach. Architects McLaren Excell had just completed an extensive renovation of the house with a thoughtful layering of old and new elements. The garden had inevitably been mangled in the process, but the family wanted to evoke the wild, overgrown atmosphere it had originally possessed. "The idea was to make the most of what was already there and to build on that, but also to leave a shadow of the former garden, a nod to the past," says Miria.

She drew inspiration from the work of pioneer wild gardener William Robinson, setting out to design a garden that did more than pay lip-service to the heath nearby, to create a wildlife-filled space through an abundance of berries and nectar-rich plants. Today the garden gradually progresses from a more ordered, rectilinear style by the house to a looser, more naturalistic area beyond. The long, rectangular plot is bordered by three neighbouring gardens and slopes gently downwards towards a multi-stemmed hazel and towering *Philadelphus* that has been carefully pruned to encourage flowering within nose-range.

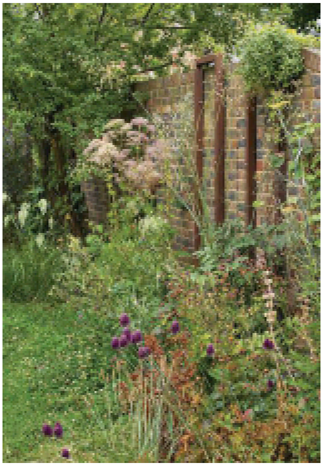
The lawn was a prerequisite for the family's football-mad son. Miria opted for a species-rich lawn mix, which when mowed looks and serves as a conventional lawn, but when allowed to grow tall, as it is around its margins, is studded with salad burnet, clover and lady's bedstraw. The middle of the garden is anchored by a free-form isthmus of a bed, featuring three, old, bird cherry trees, one of them dead. "Our native bird cherries, with their limited season of visual interest, are not hugely exciting but they do bring height, structure – and birds – to the garden," says Miria. They make the perfect frame for a clambering 'Kiftsgate' rose and *Vitis coignetiae*, with colourful leaves and beautiful rosehips in the autumn. ▷

Clockwise, from top left

The burnt orange of *Euphorbia* x *martini* 'Baby Charm' stands out against the blue black of *Sambucus nigra* f. *porphyrophylla* 'Eva.'

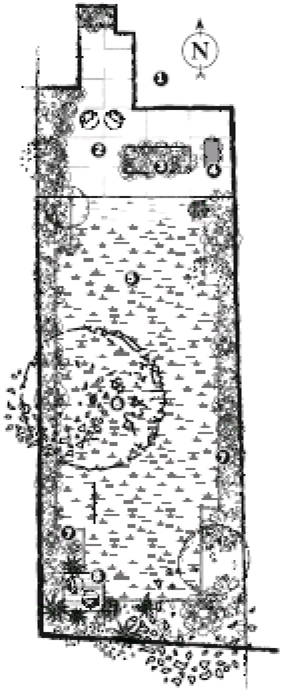
A rectangular bed in front of the kitchen-dining room makes a strong statement, allowing tantalising glimpses of the garden through the tall *Foeniculum vulgare* 'Giant Bronze,' which provides year-round interest: fluffy mounds in spring, followed by statuesque fronds with yellow umbels in summer, and finally a skeletal framework for frost in winter.

The large, coppery leaves of *Heuchera* 'Walnut' blend subtly with the rust tones of the house's Corten steel.



GARDEN PLAN

1 House **2** Poured concrete terrace **3** Island bed **4** Dining area **5** Species-rich lawn **6** Existing *Prunus avium* trees **7** Mixed planting beds **8** Ipe timber deck



PLAN BY LIAM MALLEY

▷ Miria also prizes the dead tree's rusty colour, which echoes the Corten steel of the house, the trellis frames and border edging.

She was keen to bring differing levels to this flat garden and introduced varying height in the borders with *Sambucus, Cotinus*, ornamental grasses such as *Calamagrostis emodensis* and large-leaved heucheras, in a palette of rich burgundy, rusty orange, copper and dirty pink. In an impressively bold stroke, Miria planted the rectangular island border in the middle of the poured concrete terrace with bronze fennel that towers head-high from midsummer. "It acts as a veil that filters the view and creates intrigue, to tempt people to come and explore the garden for themselves," she says.

In this garden, there's an ongoing attitude of working with nature rather than trying to constrain it. If the lawn isn't bowling green-perfect over a dry summer, it isn't watered. And there's no sense that the garden is ever finished. "Each year there is a new conversation between the different plants," smiles Miria. "I don't think I'll ever be done with this garden." □

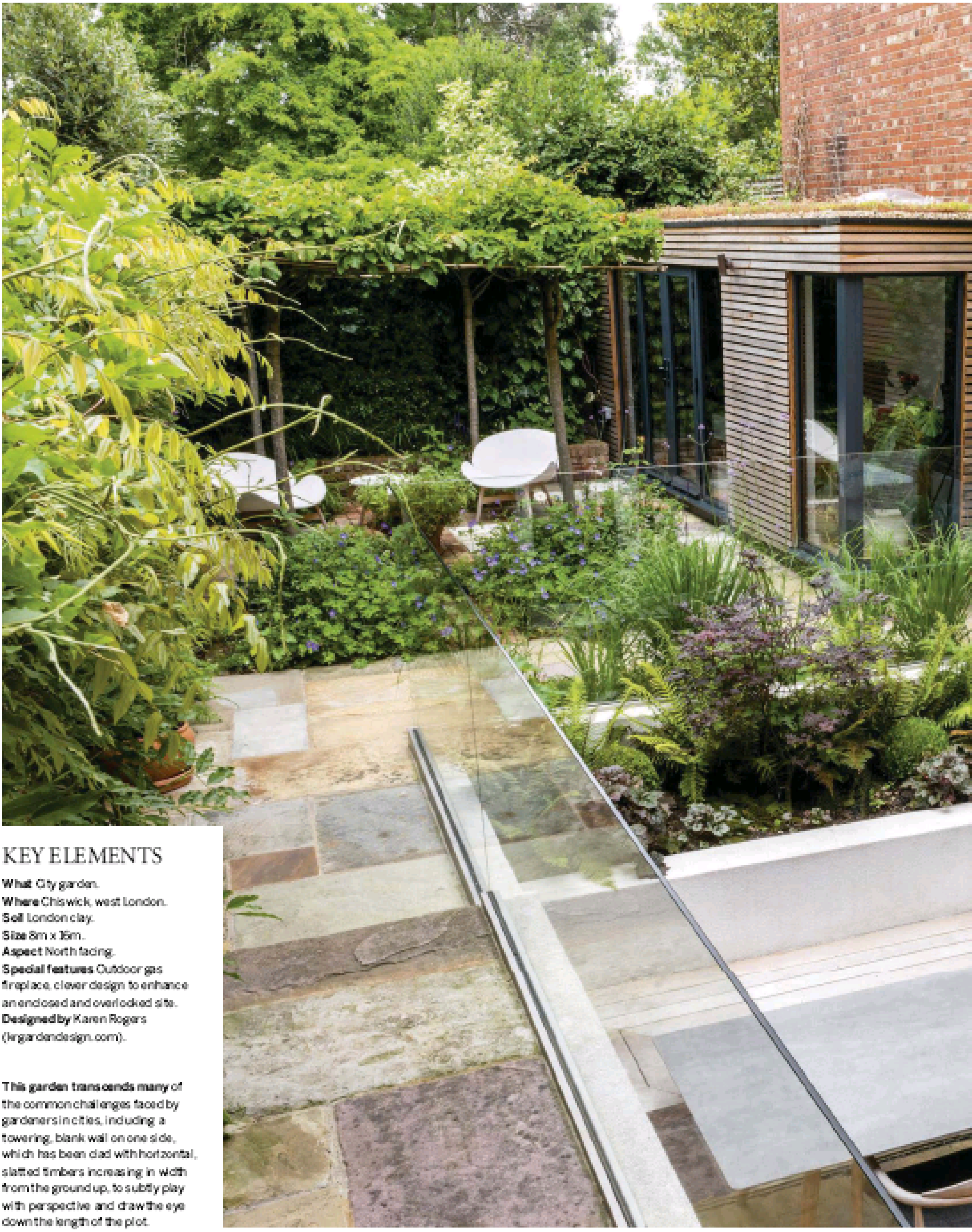
> THE IDEA WAS TO EVOKE THE WILD, OVERGROWN ATMOSPHERE THE GARDEN HAD ORIGINALLY POSSESSED

This page
A pair of black Acapulco chairs is positioned to enjoy the view of the garden, which is framed by Corten steel columns and soft planting, including *Salvia* 'Wendy's Wish' and *Parthenocissus henryana*.

Facing page, clockwise from top left
Sculptural Corten steel frames are laid against the old garden wall and serve as a trellis for climbing plants, continuing the idea of merging old and new in this garden.

The poured concrete floor used inside the house continues on to the terrace where a vintage Tolix table and chairs are in the perfect spot for sunny lunches.

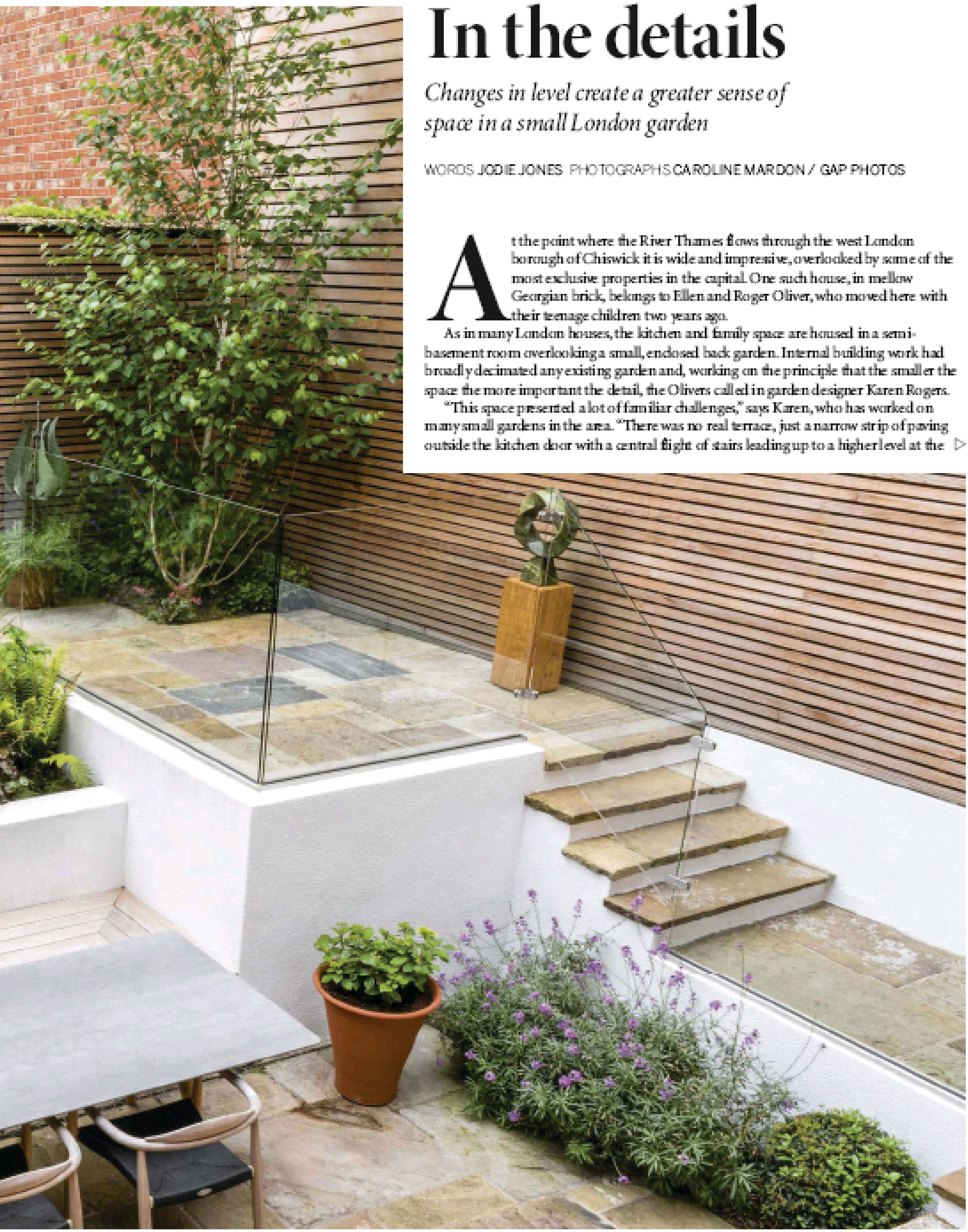
Allium sphaerocephalon, *Calamagrostis emodensis* and *Cotinus coggygria* 'Royal Purple' create colourful contrasts in the border by the music room.



KEY ELEMENTS

What City garden.
Where Chiswick, west London.
Soil London clay.
Size 8m x 16m.
Aspect North facing.
Special features Outdoor gas fireplace, clever design to enhance an enclosed and overlooked site.
Designed by Karen Rogers (krgardendesign.com).

This garden transcends many of the common challenges faced by gardeners in cities, including a towering, blank wall on one side, which has been clad with horizontal, slatted timbers increasing in width from the ground up, to subtly play with perspective and draw the eye down the length of the plot.



In the details

Changes in level create a greater sense of space in a small London garden

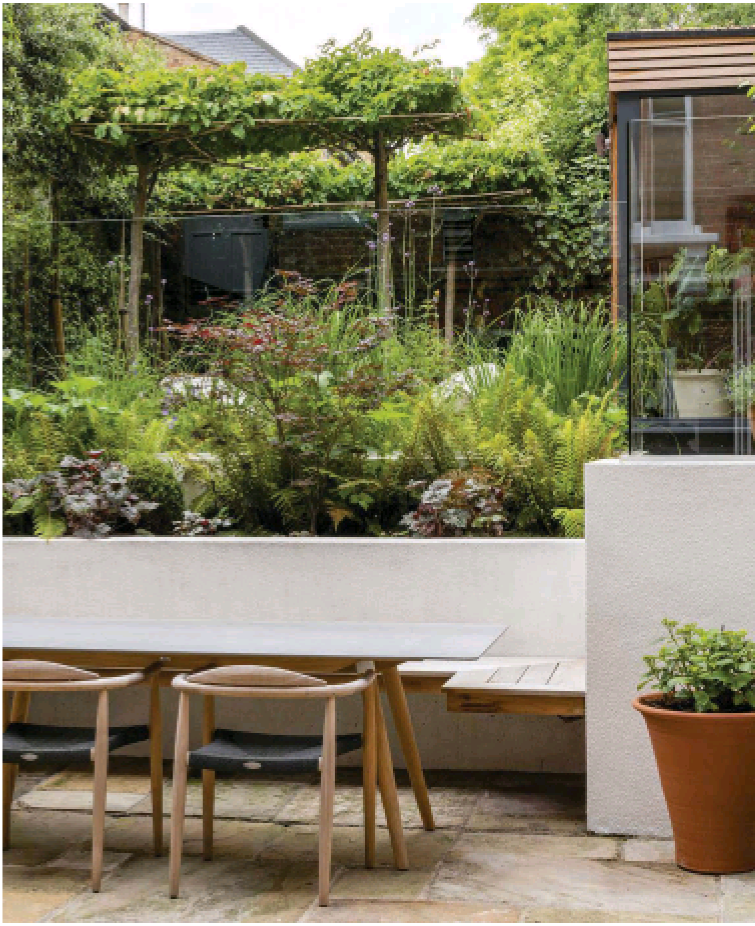
WORDS **JODIE JONES** PHOTOGRAPHS **CAROLINE MARDON / GAP PHOTOS**

At the point where the River Thames flows through the west London borough of Chiswick it is wide and impressive, overlooked by some of the most exclusive properties in the capital. One such house, in mellow Georgian brick, belongs to Ellen and Roger Oliver, who moved here with their teenage children two years ago.

As in many London houses, the kitchen and family space are housed in a semi-basement room overlooking a small, enclosed back garden. Internal building work had broadly decimated any existing garden and, working on the principle that the smaller the space the more important the detail, the Olivers called in garden designer Karen Rogers.

"This space presented a lot of familiar challenges," says Karen, who has worked on many small gardens in the area. "There was no real terrace, just a narrow strip of paving outside the kitchen door with a central flight of stairs leading up to a higher level at the

▷



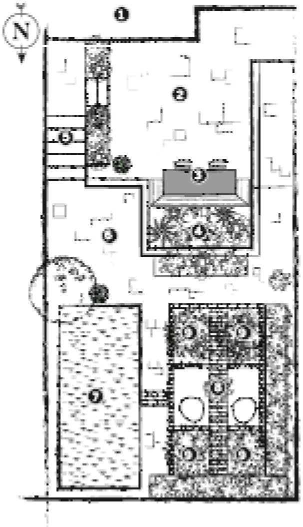
Left to right, from above
Clothing some walls in climbers provides an opportunity to grow a wider range of plants, including *Clematis* 'Etoile Violette', which is happy in shade.

Although the individual planting areas are relatively small, they are positioned so that they combine to maximise their visual impact. The use of dark hedging at the end of the garden suggests a sense of greater depth and mystery.

A pattern of paving frames the garden studio, which is clad in a slatted wood that inspired the cladding used to conceal a party wall.

GARDEN PLAN

1 House **2** Reclaimed Yorkstone terrace **3** Dining area **4** Raised planting bed **5** Steps to upper terrace **6** Upper terrace **7** Green-roofed garden studio **8** Courtyard **9** Umbrella-trained *Parrotia persica* trees



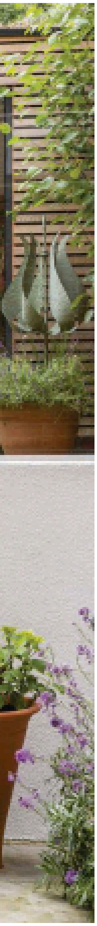
PLAN BY LIAM McAULEY

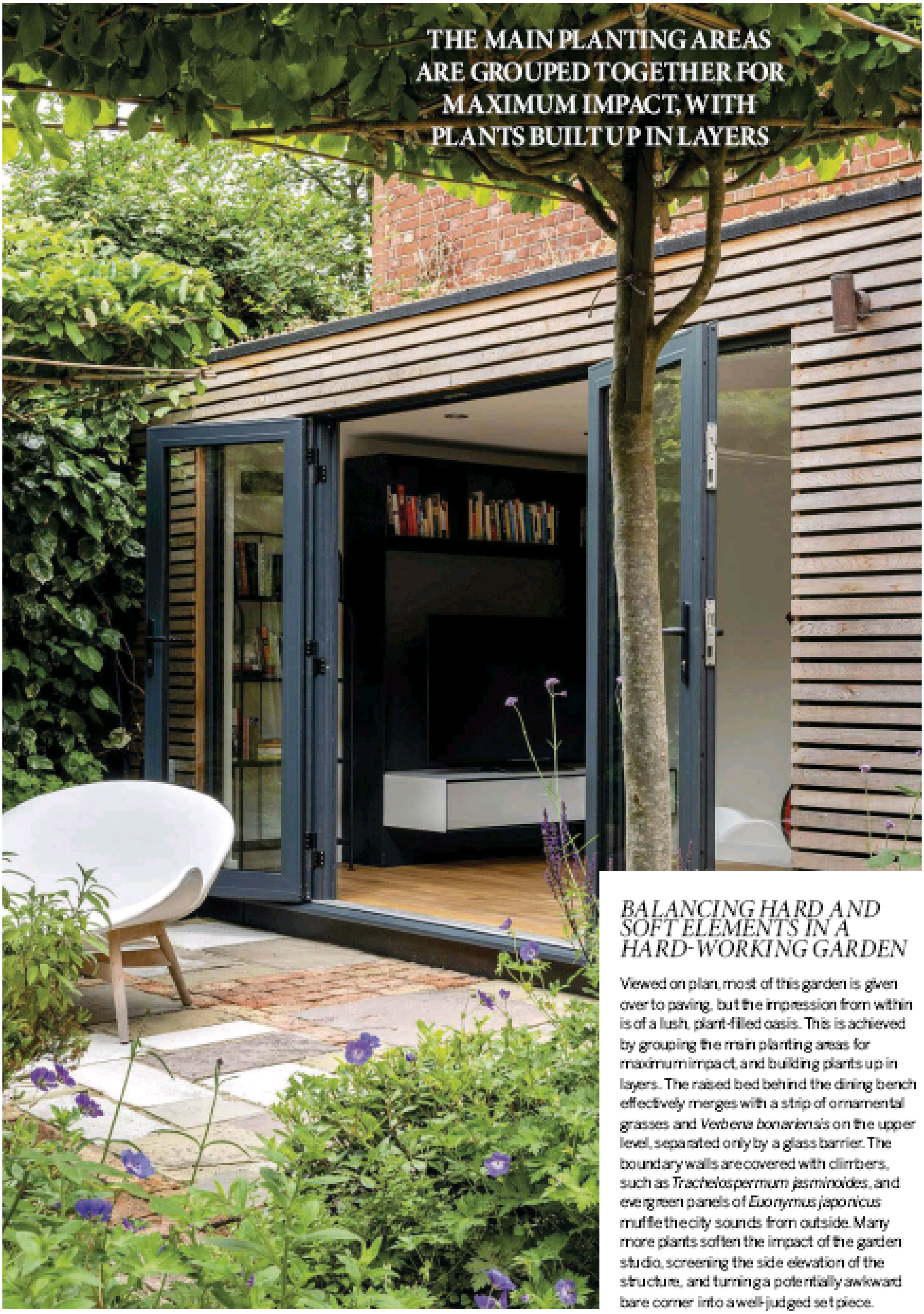
▷ back. On one side the garden was overlooked by neighbours, and on the other it was dominated by a very tall, blank wall."

Ellen and Roger wanted a garden that would complement the contemporary décor in their period home, with a socialising space to seat eight when their whole family gathers together, and a peaceful spot where individuals could retreat at the end of a busy day. Karen's solution was to extend the terrace to form a major part of the garden. "In a small garden you have to think hard about how you will use it, and then make the space work accordingly," she says. "Primarily, this garden needed to be an extension of the indoor living space, so my priority was to design a comfortable outdoor eating and socialising space. We made a positive feature of the change in level by using it to frame a large table and built-in seating." Backed by a deep, raised bed filled with ferns *Heuchera* 'Rave On' and a pretty *Acer palmatum* 'Dissectum', this now forms an attractive, year-round view from inside the house.

In the higher garden a canopy of umbrella-trained *Parrotia persica* trees screens out the view from neighbouring windows. The paving echoes the period of the house, with reclaimed Yorkstone and an infill pattern of decorative brick, and the impact of the new garden studio is softened by an L-shaped bed dominated by a fine, multi-stemmed birch underplanted with ferns, roses and *Anemone* x *hybrida* 'Honorine Jobert'. Four more square beds are packed with a long-flowering combination of *Rosa* Claire Austin (= 'Ausprior'), *Geranium* Rozanne (= 'Gerwat') and *Salvia nemorosa* 'Caradonna', underplanted with early flowering bulbs.

Thanks to intelligent design, this tiny garden, with its contemporary furniture and planting, has not just met the Olivers' expectations, but has far exceeded them. □





THE MAIN PLANTING AREAS ARE GROUPED TOGETHER FOR MAXIMUM IMPACT, WITH PLANTS BUILT UP IN LAYERS

BALANCING HARD AND SOFT ELEMENTS IN A HARD-WORKING GARDEN

Viewed on plan, most of this garden is given over to paving, but the impression from within is of a lush, plant-filled oasis. This is achieved by grouping the main planting areas for maximum impact, and building plants up in layers. The raised bed behind the dining bench effectively merges with a strip of ornamental grasses and *Verbena bonariensis* on the upper level, separated only by a glass barrier. The boundary walls are covered with climbers, such as *Trachelospermum jasminoides*, and evergreen panels of *Euonymus japonicus* muffle the city sounds from outside. Many more plants soften the impact of the garden studio, screening the side elevation of the structure, and turning a potentially awkward bare corner into a well-judged set piece.

Different angles

An angled garden in Edinburgh has been filled with flowers and edibles to make the most of its awkward shape

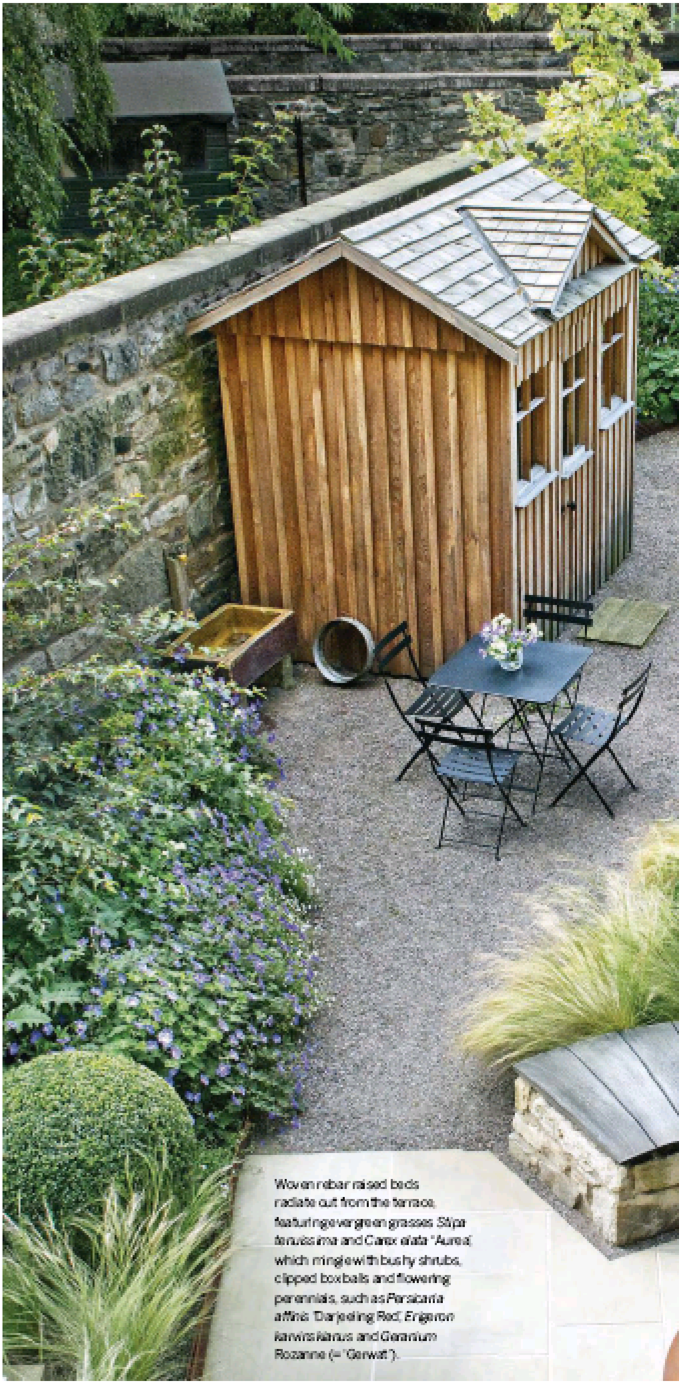
WORDS **AGNES STEVENSON**
PHOTOGRAPHS **ANDREA JONES**

Behind a curve in Edinburgh's elegant Eton Terrace is a long, narrow garden that sits at a sharp angle to the house and ends in a point at the far end. The owners wanted a garden with flowers and vegetables, where they could enjoy Scotland's long summer evenings and sit out in comfort even in the depths of winter. Yet for designer Carolyn Grohmann the biggest challenge in realising their vision was neither the size of the garden nor the impoverished soil, but the fact that the only access was a narrow lane with borders that were beautifully planted and carefully tended by neighbours. It took several attempts to manoeuvre a mini digger on to the site without mishap, but finally the work of creating the garden could begin.

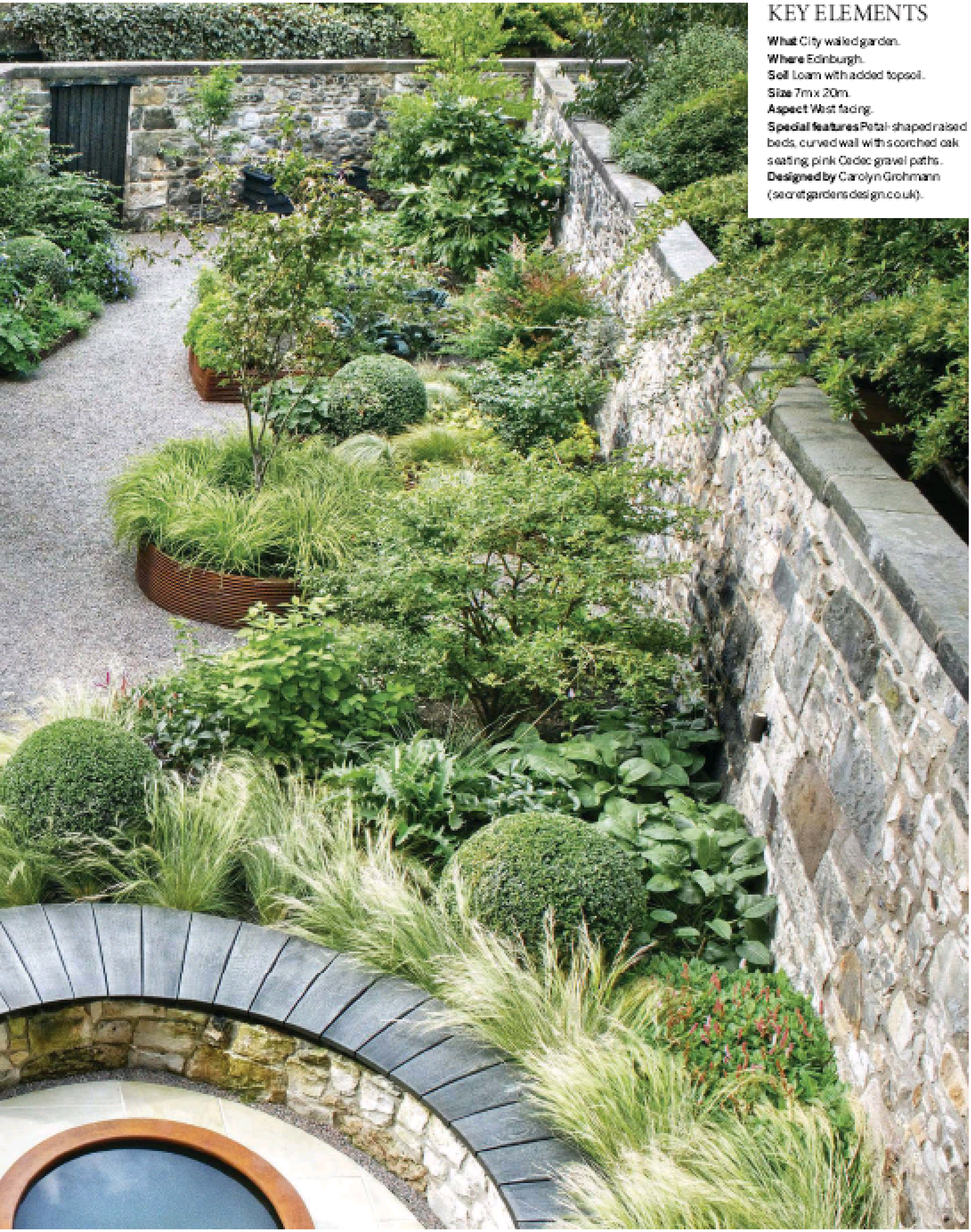
In narrow gardens, emphasising the diagonal axis can make the space seem wider, but Carolyn has taken that device a step further, basing the layout around a sectional slice of a flower, with petal-shaped raised beds radiating out from a terrace close to the house. The beds, made from woven rebar, chosen for its thinness and durability, are large to prevent them from drying out, and are packed with plants to suppress weeds and reduce evaporation. "Raised beds also add height, so that sitting among them in summer you get the sense of being submerged in flowers," says Carolyn.

Small, delicate trees such as *Acer palmatum* 'Osakazuki' create a lacy canopy that helps provide additional privacy, and the large bowl, made by Urbis, that occupies the 'eye' of the flower is surrounded by a curved wall, topped with scorched oak to create a comfortable bench.

In small gardens every detail is important, so the bench has been made from oak heartwood, which doesn't leach tannins; the sawn sandstone on the patio was chosen to match the polished limestone of the ▷

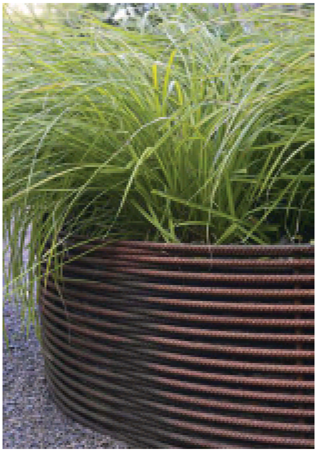


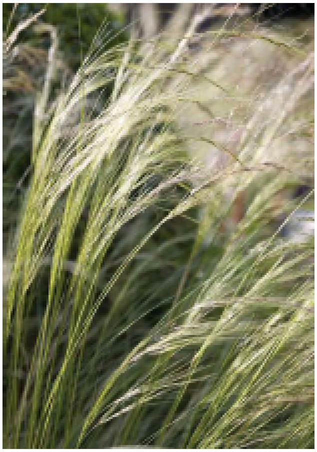
Woven rebar raised beds radiate out from the terrace, featuring evergreen grasses *Stipa tenuissima* and *Carex elata* 'Aurea', which mingle with bushy shrubs, clipped boxballs and flowering perennials, such as *Persicaria affinis* 'Darjeeling Red', *Erigeron karvinskianus* and *Geranium* Rozanne (= 'Gerwat').

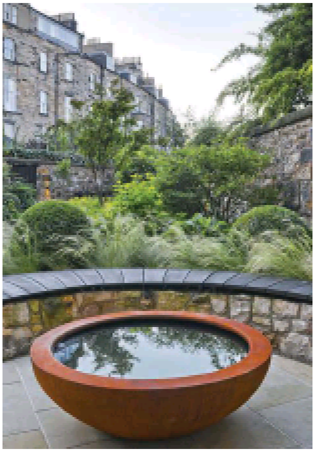


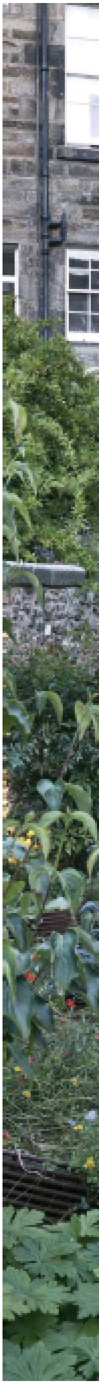
KEY ELEMENTS

What City walled garden.
Where Edinburgh.
Soil Loam with added topsoil.
Size 7m x 20m.
Aspect West facing.
Special features Petal-shaped raised beds, curved wall with scorched oak seating, pink Cedec gravel paths.
Designed by Carolyn Grohmann (secretgardensdesign.co.uk).









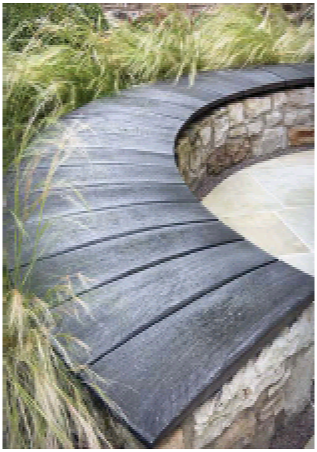
This page, clockwise from above
A rebar raised bed filled with *Carex elata* 'Aurea'.

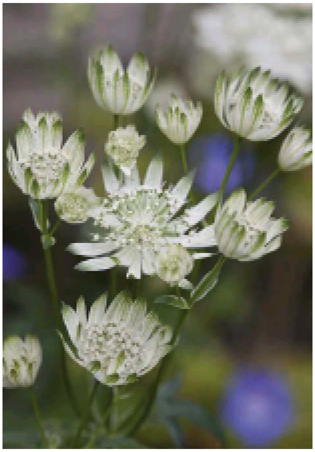
Stipa tenuissima growing behind the bench. In this sheltered position it is evergreen and only needs combing out in spring to remove old seedheads.

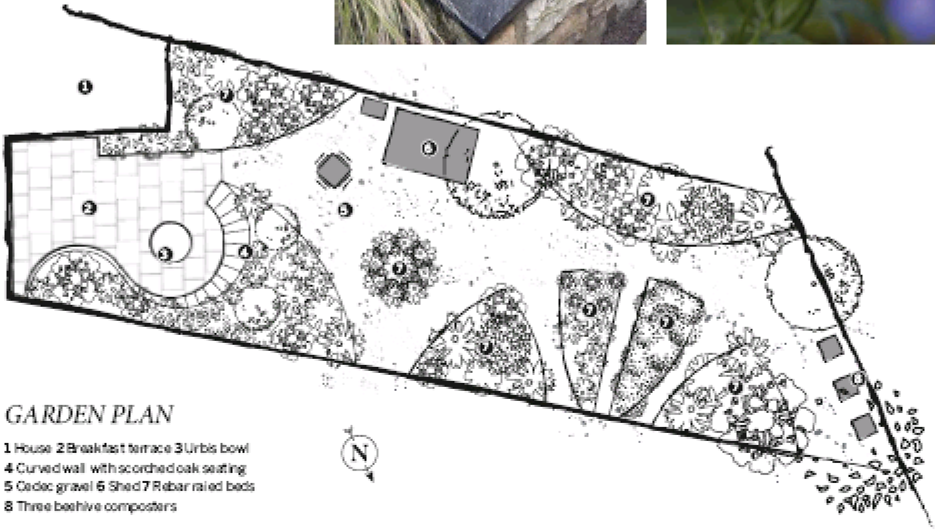
The Urbis bowl creates a calming focal point for this seating area. The bowl's 1.2m diameter allows it to function perfectly as a pond, and could be used to grow dwarf waterlilies.

***Astrantia major* 'Large White'** grows in shadier corners of the garden where it enjoys moist soil and dappled light, but it will thrive almost anywhere.

Stone left over from the refurbishment of the house has been used to form the curved bench. The scorched oak heartwood top was chosen for its strength and durability.







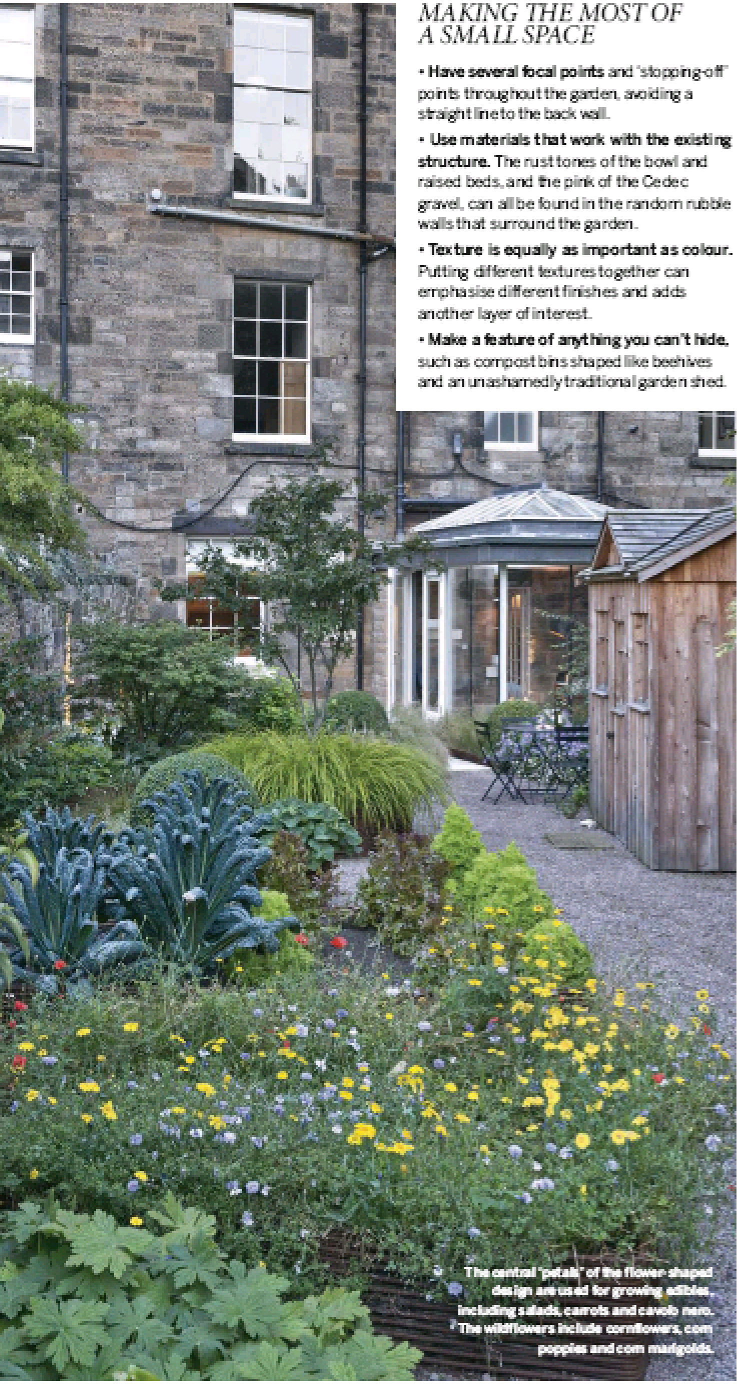
GARDEN PLAN

1 House **2** Breakfast terrace **3** Urbis bowl
4 Curved wall with scorched oak seating
5 Cedec gravel **6** Shed **7** Rebar raied beds
8 Three beehive composters

PLAN BY LIAM MCAULEY

MAKING THE MOST OF A SMALL SPACE

- **Have several focal points** and 'stopping-off' points throughout the garden, avoiding a straight line to the back wall.
- **Use materials that work with the existing structure.** The rust tones of the bowl and raised beds, and the pink of the Cedec gravel, can all be found in the random rubble walls that surround the garden.
- **Texture is equally as important as colour.** Putting different textures together can emphasise different finishes and adds another layer of interest.
- **Make a feature of anything you can't hide,** such as compost bins shaped like beehives and an unashamedly traditional garden shed.



The central 'petals' of the flower-shaped design are used for growing edibles, including salads, carrots and cavolo nero. The wildflowers include cornflowers, corn poppies and corn marigolds.

▷ interior floor surface and the pink Cedec gravel on the paths tones with Edinburgh's soft-coloured sandstone. Meanwhile, the mortar on the walls is deliberately recessed so that the stones stand proud, and rather than smother them with climbers, Carolyn has emphasised their beauty by using them as a backdrop for specimen shrubs and trees and highlighting them with subtle uplighters.

Planting is frothy and romantic, with *Primula japonica* 'Apple Blossom' and *Paeonia* 'Claire de Lune', offset by oversized box balls and interspersed with grasses including *Stipa tenuissima* and *Carex elata* 'Aurea'. A multi-stemmed *Cercidiphyllum japonicum* occupies the space furthest from the house and in autumn the encroaching walls help to concentrate its toffee-apple scent. Small bulbs, including *Narcissus* 'Tête-à-Tête', provide colour early in the year and the show keeps going until *Geranium* Rozanne (= 'Gerwat') bows out in November.

A handsome shed made from Scottish larch and cedar shingles adds a traditional note and demonstrates the effectiveness of using an oversized feature in a small space. The shed also provides storage for the black Fermob furniture during the winter and both the garden door and the beehive-shaped compost bins that sit at the far end of the garden have been painted black in order to provide a sense of cohesion.

Despite spending part of the year abroad, the clients are deeply invested in the garden, and so too is Carolyn, who relishes her ongoing involvement in its progression. "In a small garden that's densely planted the role is akin to being the ringmaster in a circus," she explains. "You've got to curb the over-exuberant performers and create space for the shyer acts to flourish, so over the coming months we'll be looking at what needs to be cut back or moved and where we can add more colour." Roll up for the next act. ¬

EDUCATION GUIDE

Are you looking to change career, gain accreditation or simply learn more about your passion? Choose the best option for you from this selection of full-time, part-time and short courses.

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Learning with Experts is RHS distance learning approved provider 2018 where you can study RHS Level 2, and has its online garden design diploma, which is rapidly becoming the go-to place to study if you want to qualify as a garden designer.

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EDEN PROJECT LEARNING

Study for a university-level degree in Garden and Landscape Design, Horticulture, and Plant Science at the world-famous Eden Project. Our students earn recognised higher education qualifications from HNC to BSc (Hons), while gaining practical hands-on experience in a unique learning environment.

A diverse team of subject specialists support you in your studies, many of them partner private practice with their teaching commitments, ensuring a contextualised learning experience that prepares you for industry or a career in academia.

Design students under the tutelage of the current course team have won numerous awards, including the Royal Horticultural Society Young Designer of the Year, the Prince of Wales Trophy for Sustainable Horticulture, and the Society of Garden Designers Student of the Year. Through live projects, you will learn how to create stimulating and thought-provoking private gardens and public landscape, while developing your own unique design identity and philosophy.

The science pathway encourages students to use the Eden Project plant collections and production facilities to investigate a range of subject areas including propagation, pest and disease management, plant and soil interactions as well as the important relationship between plants and people. The horticulture programmes provide students with the skills and experience for a rewarding career embracing tradition, technology and innovation. Students explore opportunities and solutions for a resilient horticulture sector, which is able to meet the contemporary challenges of a changing global environment.

Students cement their knowledge through work placements at prestigious horticultural institutions, including The Lost Gardens of Heligan, Tresco Abbey Gardens, Royal Botanic Gardens, Kew, and the Chelsea Physic Garden. Our students also apply and develop their practical skills around the Eden site, including the iconic Tropical and Mediterranean biomes.

SHORT COURSES

We are excited to announce that Eden Project Learning will be launching a series of horticulture and garden design short courses for both amateur enthusiasts and experienced designers seeking professional development.

Courses will begin in Autumn 2019, with further details to be released throughout the Summer.

edenproject.com/degrees

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CAPEL MANOR COLLEGE TO BUILD WORLD'S LARGEST SHOW GARDEN AT HATFIELD HOUSE

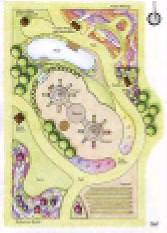
Capel Manor College is London's leading specialist land-based education provider for those interested in nature, animals and the environment. Offering a varied range of full- and part-time courses, the College has an outstanding reputation in garden design, horticulture and floristry.

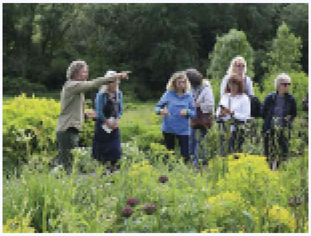
This summer will see Capel Manor College and The Game Fair partner up to build the world's largest show garden at Hatfield House on 26–28 July. The Game Fair Gardens, designed by the College's RHS Gold medallists, will create an immersive and interactive experience, telling the story of the countryside, estates, country gardens, traditional practices and innovations through themed gardens.

Lady Salisbury, Patron of Capel Manor College states, "It is wonderful that this year The Game Fair is encouraging our apprentices and students to use their skills and knowledge to create a spectacular garden. I know this RHS award-winning team will provide inspiration to gardeners and will show with a good design, what can be grown. Seeing what people can do is always a pleasure as well as providing a vital contribution to our green open spaces."

capel.ac.uk

Capel Manor College





GARDEN MASTERCLASS

Curated by garden designer Annie Guilfoyle and horticulturalist Noel Kingsbury, Garden Masterclass is a place where gardeners, designers and landscape architects come together to learn and share their experience and knowledge. The list of tutors includes some of the most innovative people in the gardening world and these exceptional one-day workshops are held all over the British Isles and continental Europe.

Tutors include: *Liz Ackerley; Nick Bailey; James & Helen Basson; Bob Brown; Tom Brown; Hugo Bugg & Charlotte Harris; Marina Christopher; Mark Diacono; Nigel Dunnett; Elliott Forsyth; Olivier Filippi; Fergus Garrett; Annie Guilfoyle; Giacomo Guzzon; Rosy Hardy; Jason Ingram; Noel Kingsbury; Lia Leendertz; Neil Lucas; Michael Marriott; Tom Muller; Sean Murray; Dan Pearson; Joshua Sparkes; Andi Strachan; Rachel Siegfried; Troy Scott-Smith; Andy Sturgeon; Sarah Wain; Timothy Walker.*

Venues include: *Adderstone House (Northumbria); Alitex (Hants); Arvensis Perennials (Wilts); Beningbrough Hall (Yorks); Borde Hill (W. Sussex); Bury Court (Hants); Chatsworth (Derbys); The Coach House (Glos); East Ruston Old Vicarage (Norfolk); Forde Abbey (Som); Green and Gorgeous (Oxon); Hillside (Som); Horniman Museum (London); Hospitalfield (Angus); Iford Manor (Wilts); Pépinière Filippi (S.France); Parham House (W. Sussex); Scampston Walled Garden (Yorks); Sheffield Botanical Garden (S.Yorks); Stillingfleet Lodge Garden (Yorks); Thenford (Northhants); Trentham Estate Gardens (Staffs); Whitburgh House (Midlothian); Yeo Valley Organic Garden (Som).*

Garden Masterclass

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An established independent school that offers online and in-house courses

The Inchbald School of Garden Design runs courses ranging from Master of Arts programmes to short introductory courses.

The school pioneered garden design training in the UK, providing courses that focused on garden design for the domestic environment. It remains its speciality, but it has expanded and reinvented its garden design courses to accommodate the increased demand for professionalism. With its global reputation for excellence and decades of experience, studying with Inchbald enables students to hone their talent and bring out their individual attitude to design, setting them firmly on the path to success.

Inchbald has a long-established reputation for serious, practical training that is designed to prepare our graduates to enter the design professions and counts among its alumni some of the most respected garden designers in the world. We continue to pride ourselves on the success of our students in the marketplace. The school maintains strong connections with the garden design professionals enabling us to place students with established designers, many of whom are Inchbald graduates themselves.

A high standard of teaching is central to our garden design school's success and it is on which our reputation has been built over the past 40 years. Whether studying a full-time, part-time or online course you will receive guidance from the same high-quality tutors.

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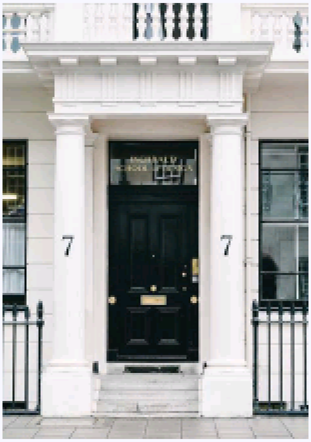

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Inspiring courses for the garden professional

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Classes take place at the world famous Royal Botanic Gardens, Kew, in the Orangery Conference Centre. All our expert tutors are practicing professionals and we ensure that our students get the opportunity to take part in inspirational visits and free graduate seminars.

Our students have won almost all of Society of Garden Designers Student Awards over the past seven years and frequently graduate to work for some of the world's leading designers.

Our new college in Melbourne, Australia offers a unique 2-year Garden Design Diploma course and details can be found at lcgd.com.au.

OUR PLANTING DESIGN DIPLOMA

Our six-month intensive Planting Design Diploma is for those who already have some experience in landscape architecture, horticulture or gardening and who want to extend their skills in this important aspect of garden design.

Led by Andrew Fisher Tomlin, a chartered horticulturist and winner of RHS Best in Show awards, the course supports your passion for planting design with some of the UK's leading planting specialists, including Neil Lucas, Carolyn Willitts, Tony Kirkham, Nigel Dunnett, Jo Thompson, Kate Gould, Graham Bodle, Helen Basson and James Basson.

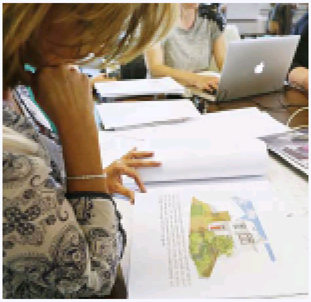
CONSTRUCTION DESIGN PROGRAM

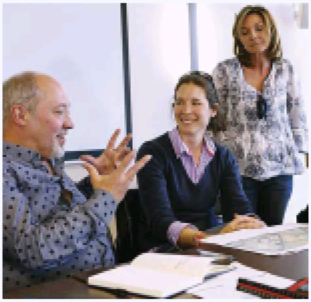
For those designers and landscapers who would like to update their construction design skills we offer a short autumn-term programme to get you up to speed with the latest methods and materials.

SHORT COURSES

We also offer short courses in conjunction with the Royal Horticultural Society at RHS Garden Wisley and in collaboration with RBG Kew at our home in Kew Gardens. Each course concentrates on a specific element of garden design and is suitable for both professionals and the amateur enthusiast.

For more information please visit our website or contact our administration office.





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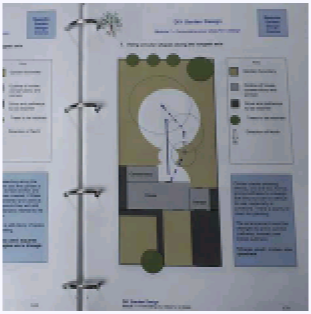

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Flexible routes to study RHS practical and theory courses, organic horticulture and garden design.

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- The Academy of Practical Horticulture gives you the chance to learn from experts at our Centres at Ryton Organic Gardens, Bampton and North Moreton.

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You need commitment to get the most from your tuition, by continuing your work between the sessions. An optional second year gives you tutor support while you develop a design of your own choosing. Students receive a copy of our 400pp colour handbook *Practical Garden Design*, written specifically to support this course.

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Students on the Drakensberg Plant Tour 2019

Iris pallida

Students on The Tree Course 2019

THE PLANT SCHOOL

The Plant School is the leading independent provider of education for mature students wanting a grounding in plant knowledge – all the courses are focused on learning about plants with lectures by leading plantsmen.

Our established Plant Course has been running for more than ten years and covers the theory and practise of plants and their origins, from how to identify them to choosing the best species and cultivars for our gardens. This is covered by expert lecturers topped up with visit to plant collections. The Plant School has won several awards at RHS Chelsea and Hampton Court Palace Flower Shows for its exhibits. Come and meet course directors at The Plant School stand at either of those shows.

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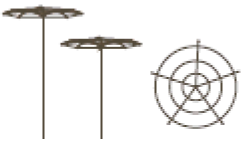

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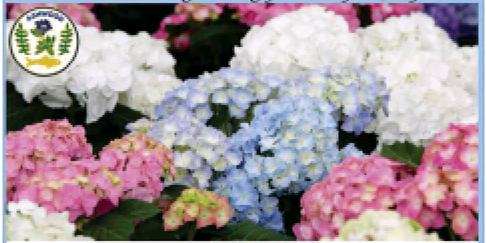

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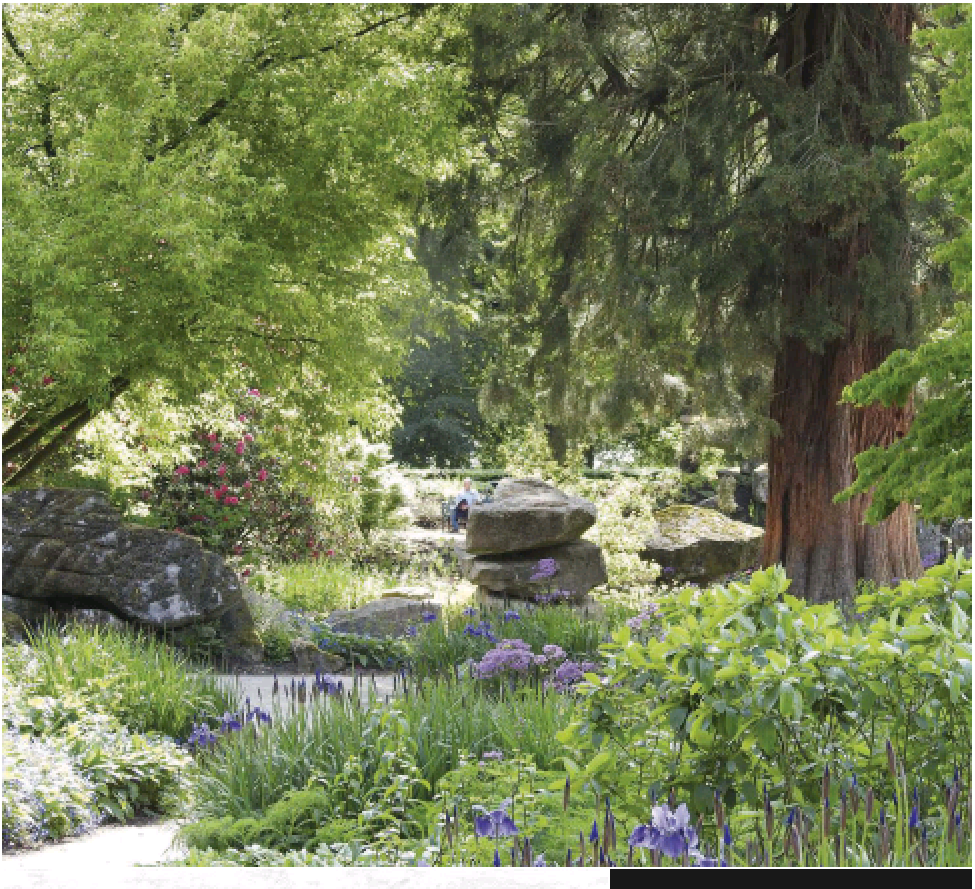
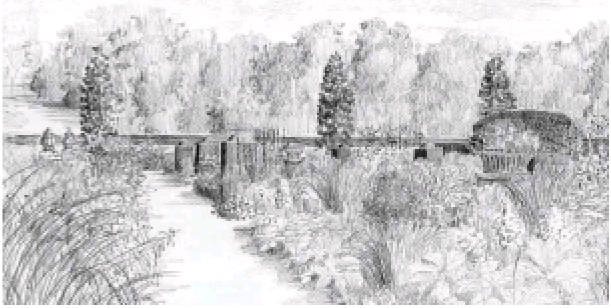
DESIGN

News, ideas and sourcebook





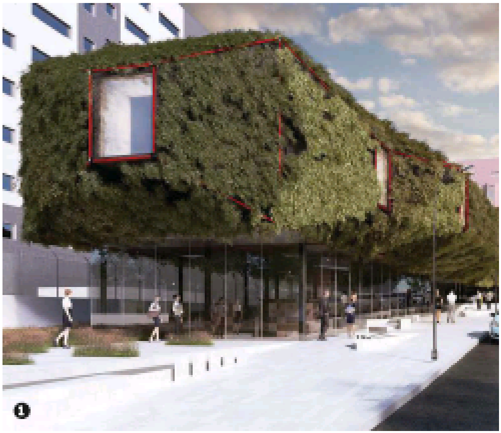
CHATSWORTH HOUSE TRUST, TOM STUART-SMITH LTD

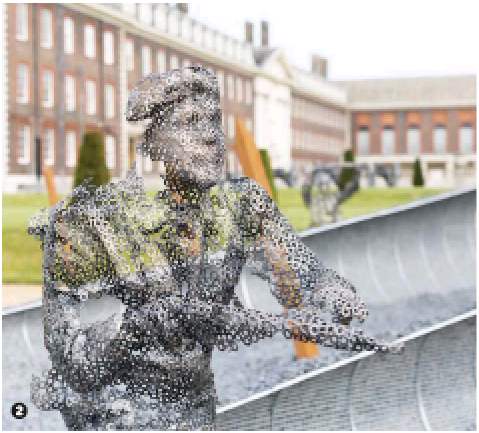
Chatsworth anew

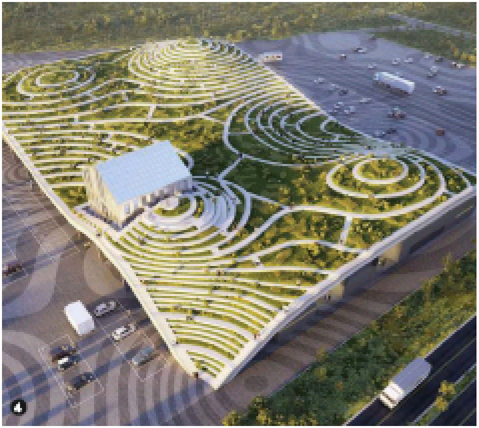
Plans have been revealed for a major transformation of the garden at Chatsworth House over the next few years. Dan Pearson is continuing the work he started on Trout Stream and will add a pavilion to the Jack Pond. Meanwhile, Tom Stuart-Smith has already begun on the Rockery (above) where hundreds of tonnes of rock have been added to create a 'fantasy domain' with a more naturalistic planting scheme. Tom has also drawn up plans for a redesign of the Maze borders (left), with new planting to extend the season of interest, and for the 15-acre section known as Arcadia, where planting begins next month.

NEWS

COMPILED BY ANNIE GATTI







① GREEN SPACESHIP

Architecture firm 3GATTI has designed a new public library in two parts for the Villaverde municipality in Madrid, Spain. Known as the Green Spaceship, the building's transparent ground floor will house functions, while the floating upper floor, clad in Virginia creeper to cool the building in hot weather, will house the quiet areas. A framework of red tubing supports the metal netting for the climbers and suggests a spaceship that has just landed. The dark plaster behind the netting will absorb heat in winter. The outside space alongside the children's reading rooms will be used as vegetable gardens. **3gatti.com/#2196**

② D-DAY GARDEN

A memorial garden commemorating the D-Day landings has found a permanent home in the Normandy town of Arromanches-les-Bains. The D-Day 75 garden, designed by John Everiss for this year's RHS Chelsea Flower Show, will now sit on a site overlooking Gold Beach and the remaining sections of the landing forces' temporary harbour. The garden is a gift from the veterans, supported by the D-Day Revisited charity, to the communities they fought to liberate in 1944. It was transported with the support of British and French businesses, and rebuilt with the help of the Royal Engineers. **d-dayrevisited.co.uk**

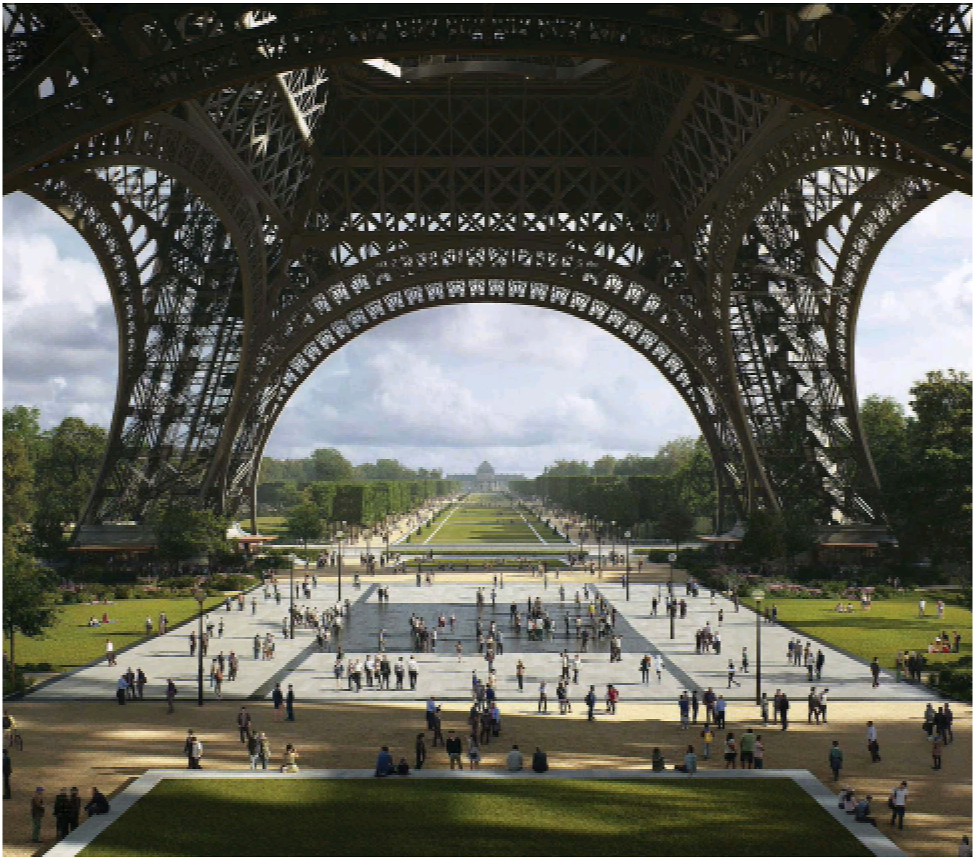
③ WENTWORTH CASTLE GARDENS

The Grade-I listed Wentworth Castle Gardens in Yorkshire have reopened after a two-year closure. The National Trust, which has taken a 25-year lease on the 63-acre gardens and 500-acre parkland, has installed vital infrastructure and visitor facilities. The gardens were created by Thomas Wentworth in 1708 and feature a Victorian conservatory (one of the last surviving winter gardens in England), National Collections of camellias, hardy rhododendrons and magnolias, and some of the earliest monuments and follies in Britain. **nationaltrust.org.uk/wentworth-castle-gardens**

④ TAIWAN FOOD MARKET

The design for the terraced green roof of a new open-air market for fruit and vegetables in Tainan, Taiwan, mirrors the rolling landscape of the region. Designed by Dutch architects MVRDV, the structure offers an open market space and an administrative building with a restaurant and exhibition space at ground level, both of which connect to the undulating roof. Here the terraces will be planted with crops such as pineapples, rice, roses and tea, interspersed with sheltered areas, benches and picnic tables where visitors can sit and enjoy the view. The project is due to be completed in 2020. **mvrdv.nl**

VICTORIA PHIPPS; NATIONAL TRUST IMAGES; CHRIS LACEY



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⑤ EIFFEL TOWER LANDSCAPING

British landscape architecture firm Gustafson Porter + Bowman has won an international competition to reimagine the congested area around the Eiffel Tower in Paris, transforming it into a series of biodiverse landscapes that span 133 acres. A central, green axis links the Place du Trocadéro, the Palais de Chaillot, the Pont d'Iéna, the Champ de Mars and the École Militaire. The Varsovie Fountains become a generous public space with grassy terraces, promenades, squares and allées of trees leading to the pedestrianised Pont d'Iéna. The first phase is due to be completed by 2023, in time for the 2024 Olympic Games. **gp-b.com**

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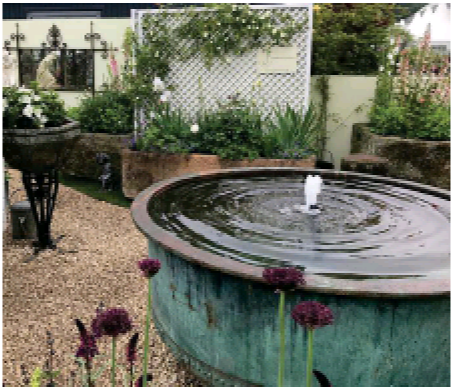

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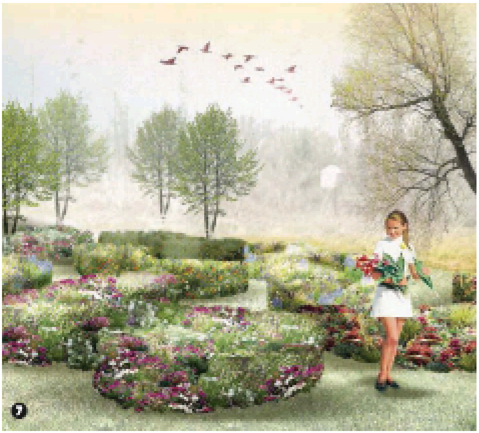
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⑥ BERRINGTON HALL

A curved walled garden at Berrington Hall in Herefordshire, a rare survivor of Georgian garden design, is now open to the public. The National Trust continues to fund raise to restore this section of the property's walled garden, which was originally designed by "Capability" Brown. The temporary planting of subtropical-style species, including cannas, Japanese bananas and gunneras, will be encouraged to romp around the farm buildings that currently occupy the space. Beds of pumpkins, squashes, courgettes, tomatoes and beans will reflect the site's use as a productive garden. **nationaltrust.org.uk/berrington-hall**

⑦ HORTILLONNAGES AMIENS

Ten new installations by young landscape designers, architects and visual artists selected for the 10th edition of the International Festival of Gardens, Hortillonnages Amiens, France, are now in place across four waterside sites that can be accessed on foot or by boat. *Chasse aux fleurs*, by Dutch garden designer Joost Emmerik, imagines a time when the vegetable gardens of Les Hortillonages become ornamental gardens full of trees, flowers and statues where hunters' cabins are camouflaged with branches and leaves. The festival continues until 20 October. **hortillonnages-amiens.fr**

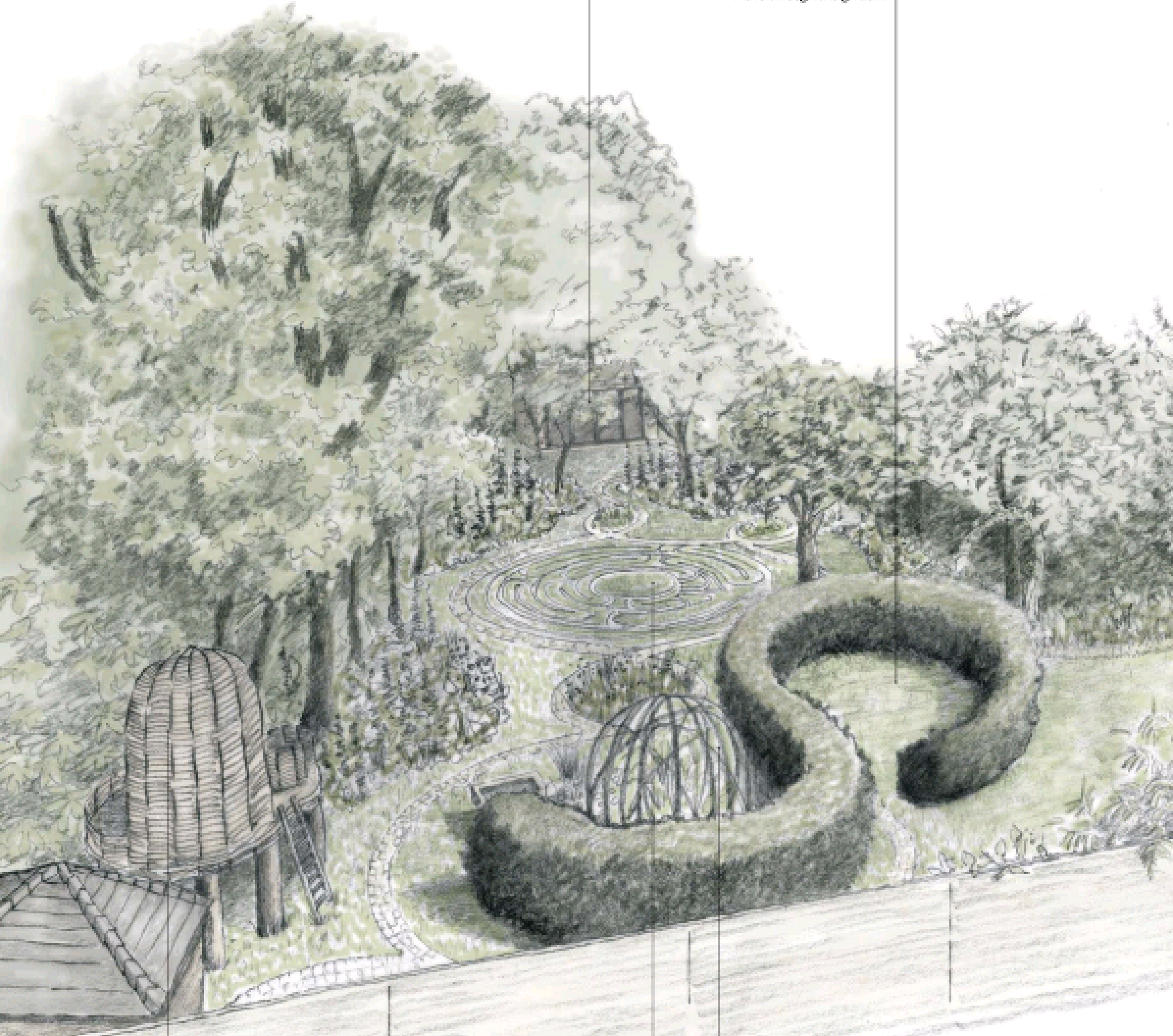
⑧ HIGH TIDE

The first section of The Tide, a 5km-long network of elevated and ground-level public spaces in Greenwich, London, opened last month. Designed by Diller Scofidio + Renfro, and landscaped by Gross Max, the linear park starts at Peninsula Square and travels to the water's edge at The Jetty, a floating garden. Along the route are groves of native birch and pine, underplanted with grasses, herbaceous plants and bulbs, and artworks from Damien Hirst, Allen Jones and Morag Myerscough. Studio Morison has created a 27m-long picnic table for the riverfront. **greenwichpeninsula.co.uk/the-tide**

⑨ SMITHSONIAN INSTALLATIONS

A human-sized praying mantis in the Pollinator Garden next to the Natural History Museum in Washington DC, is part of the Smithsonian Gardens' Habitat exhibition, where 14 installations explore the theme of protecting habitats. Sculptor Foon Sham has created three of the sculptures, including a giant vessel for the pollinators' exhibit in the Victory Garden (shown) and an oversized mushroom made from wood sourced from the gardens for the Life Underground installation. The exhibition runs until December 2020. **gardens.si.edu/whats-happening**

H TV: JAMES HARGREAVES, JOOST EMMERIK, SMITHSONIAN GARDENS



This garden includes a yoga studio tucked away in a grove of mature trees. The journey from the house offers time for reflection among nature.

A hidden space within a curved hedge is central to the Japanese concept of *miegakure*, in which a sanctuary garden is gradually revealed as you move through the garden.

Consider creating an area where you can escape for some quiet time. This tree house – used by adults and children – is an ideal hideaway.

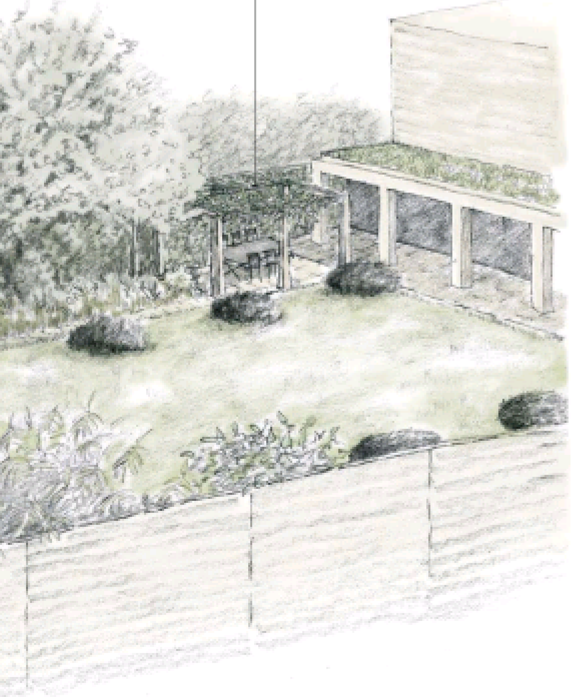
A labyrinth made of seven spirals to denote the seven chakras, is an easy way to include a space within your garden for a walking meditation. It can be a simple mown lawn or, as here, a stone path.

This secluded dome offers a space in which to connect with nature. It's made from willow, which will continue to grow. Plant as whips in winter or early spring.

CREATING A SANCTUARY IN YOUR GARDEN

Tapping into your spiritual side can help transform your garden into a haven of peace away from the stresses of modern life

WORDS **MARIAN BOSWALL**



Scent plays an important role in intensifying our experience – think of the aroma of incense burned in a church or the relaxing powers of aromatherapy oils. In this garden a pergola covered in fragrant climbers brings the sense of smell into play in a natural setting.

SOPHIE POLLOCK FOR MBLA

The spiritual side of gardening is on the rise. It's a striking change from the early 2000s when I started designing gardens and estates – then the most common reaction to any talk of sacred spaces would have been a raised eyebrow. But times are changing. Spiritual practices, such as yoga and meditation, have become part of our everyday lives, and their increased popularity has perhaps freed us to explore our inner selves. This self awareness, combined with an increased knowledge of the fragility of our ecosystems, has encouraged many to search for a spiritual connection not just to where they live, but to how they live. Happily, this need to connect is seeping into our approach towards garden design. We are beginning to recognise the sacredness of our need to care for, and be close to, the land.

Of course, none of this is new. Since our ancestors placed the first standing stones, we have been marking out our connections with the natural world and trying to tap into the meaning of our entwined energies. From Stonehenge through to the serene gardens at Rousham, we have expressed our wonder at nature and created spiritual places of worship and retreat. So strong has been the pull of the sacred that many pagan sites were later adopted by the early Christian church and in Renaissance Italy, the revival of Platoism spawned classically inspired statues venerating the essence of nature.

NATURAL CONNECTIONS

The most spiritual of places are often those created by nature itself. Anyone who has ever visited Wistman's Wood on Dartmoor will have felt the tingle of otherworldliness among the twisted trunks and moss-covered boulders of this ancient oak woodland. Also in Devon, the artist Peter Randall-Page has made an extraordinary series of installations that create points of sacred reflection on nature's energy and our part in it. *Granite Song* is one such piece. It sits on an island beside a public footpath and stops you in its tracks with its sheer beauty and delight.

Perhaps, now more than ever, in our increasingly noisy and digitally curated world, we all need space for sanctuary;

▷

THE JAPANESE HAVE A GARDEN CONCEPT THEY CALL *MIEGAKURE*, WHICH ROUGHLY TRANSLATES AS 'HIDE AND REVEAL'

THE MOST SPIRITUAL OF PLACES ARE OFTEN THOSE CREATED BY NATURE ITSELF

▷ a place to restore our senses, and our souls, away from the brutal pace of modern life. Our gardens can give us that space and are so much more than just another room to decorate, so how can you create a sacred garden for yourself?

One way is by using the ancient Japanese tenets of movement and stasis. In a Japanese garden the *oku* is the central sacred space or heart – both physically and spiritually – of the garden, and the process of moving towards it is one of ritual and drama achieved by hidden views and glimpses of the end point.

The Japanese have a garden concept they call *miegakure*, which roughly translates as 'hide and reveal'. It's an idea that was popularised during the Edo Period (1600-1854), and is achieved by putting up a barrier, such as a wall, hedge or area of planting, that keeps the *oku* hidden and then distributing the elements of the garden so that this sacred area is gradually revealed. It's an idea you can use in your own garden, possibly by taking advantage of the natural contours of your garden, by hiding a sanctuary garden in a dip or woodland, for example. The central space can take many forms based on sacred geometry, and include a focus, such as a pool or fire pit.

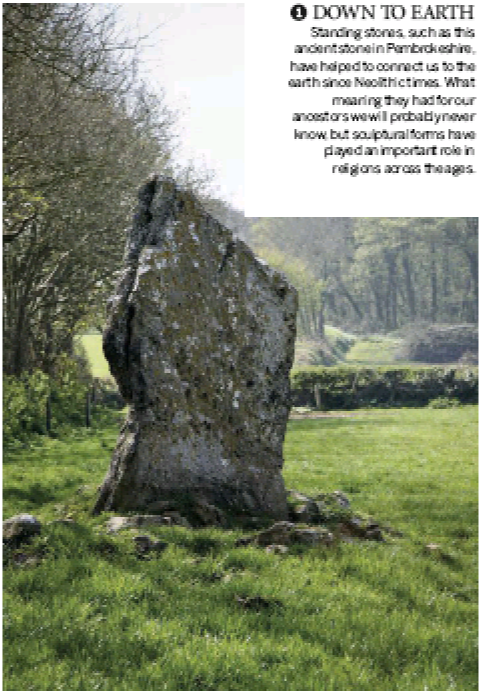
CREATING SANCTUARY

Some people need to move to think, and a moving meditation, such as Tai chi or Qi gong, gives our bodies something to do and allows our minds to quieten so that our inner spirit can find peace. In a garden setting a labyrinth is the perfect way to facilitate a walking meditation. Creating your own doesn't need to be expensive; it can simply be a spiral marked in stones or sticks, a path mown in grass or a hedged enclosure. Traditionally, a Hindu labyrinth would have seven spirals to denote the seven chakras – root, sacral, solar plexus, heart, throat, third eye and crown – and an area for stillness at the centre, but you could design your own take on this. The path can be left bare, with areas of rainy-day mud symbolising life's stickier moments, or you can use a natural material, such as brick or stone to create a year-round, dry surface.

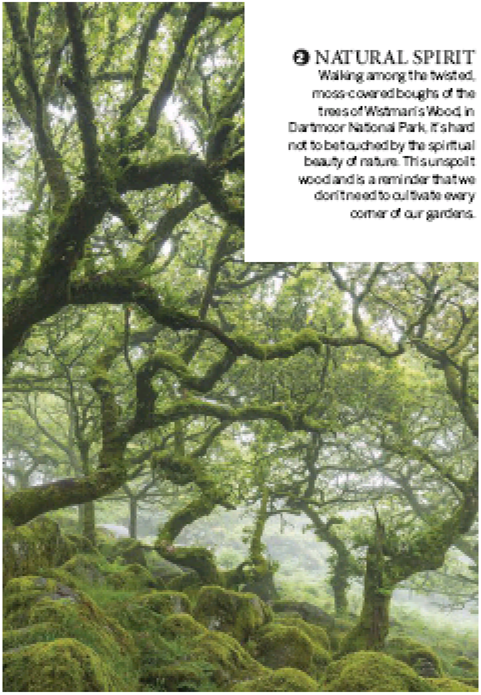
For many gardeners not having something to do is an anathema; they'd rather be pricking out in the potting shed than sitting still. If this is you then a mandala is a fabulous way of setting intention and calming the mind as you create it. In its most basic form, this Sanskrit symbol is a circle contained within a square, divided into sections and organised around a central point, but mandalas come in many intricate and beautiful patterns. The concept has been borrowed by the artist James Brunt who creates simple and meditative works out of stones or leaves. To create your own, simply gather a collection of meaningful things and lay them out in a mandala pattern, starting at the centre and working your way outwards around the circle. The mandala can be permanent or more ephemeral, using natural materials that will disappear with the rain.

The final and most important ingredient to turn part of a garden into a sacred space is the intention. And that comes from within us, so by choosing our place and setting our intention we have already taken the first tiny step towards building a better world. □

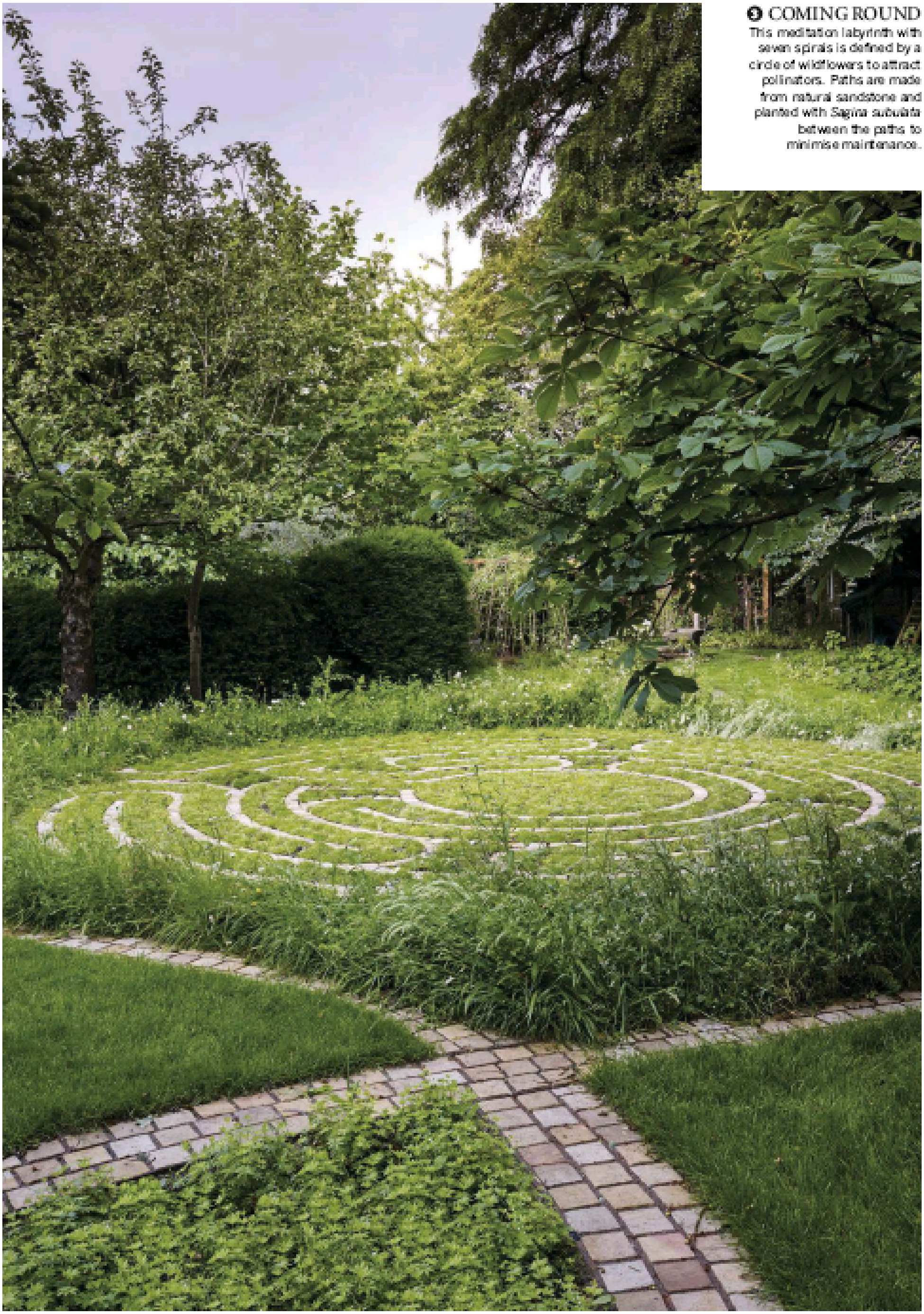
Marian Boswall is a multi-award-winning landscape architect with an international practice, MBLA, based in Kent. marianboswall.com



❶ DOWN TO EARTH
Standing stones, such as this ancient stone in Pembrokeshire, have helped to connect us to the earth since Neolithic times. What meaning they had for our ancestors we will probably never know, but sculptural forms have played an important role in religions across the ages.



❷ NATURAL SPIRIT
Walking among the twisted, moss-covered boughs of the trees of Wistman's Wood, in Dartmoor National Park, it's hard not to be touched by the spiritual beauty of nature. This unspoilt woodland is a reminder that we don't need to cultivate every corner of our gardens.



③ COMING ROUND

This meditation labyrinth with seven spirals is defined by a circle of wildflowers to attract pollinators. Paths are made from natural sandstone and planted with *Sagina subulata* between the paths to minimise maintenance.

1 MARIANBOSWALL; 2 ADAM BURTON / ALAMY STOCKPHOTO; 3 JASON INGRAM

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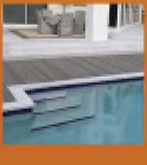
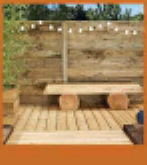
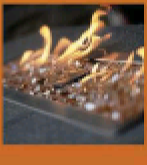
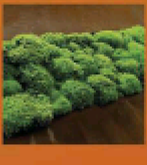
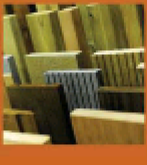
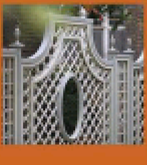
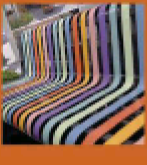

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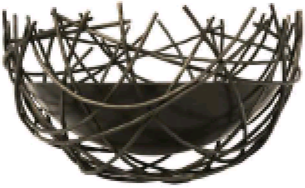
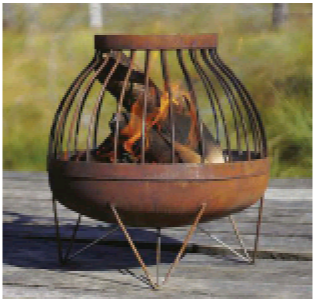
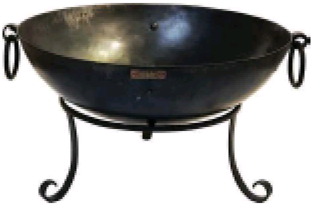
COMPILED BY **HANNAH TRIBE**



STRIKING STATEMENT
Nest Iron Fire Pit Bowl,
£219.99, Crocus,
01344 578111, crocus.co.uk



NORDIC INSPIRED
Somma Fire Pit,
£255, Arpe Studio,
020 3290 8690, arpestudio.co.uk



TRADITIONAL APPROACH
Tula Firepit,
From £95, Kadai,
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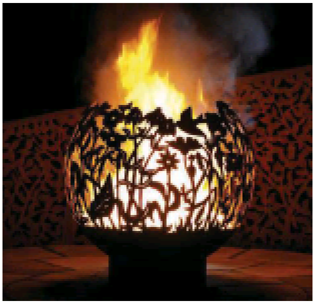

FILIGREE EFFECT
Wildflower Firepit Sphere,
From £1,049, Firepit Company,
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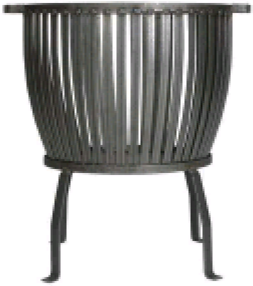
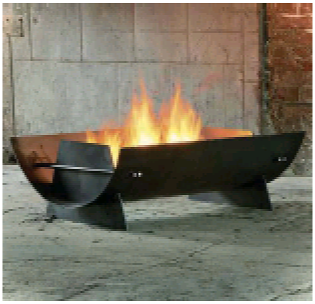
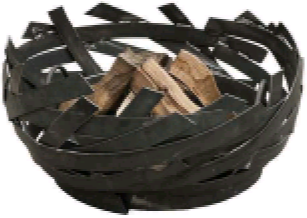


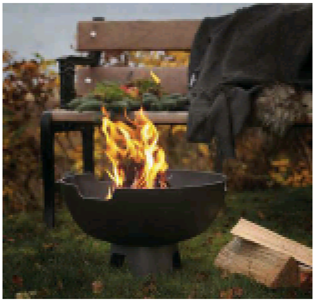
INDUSTRIAL STYLE
Barrington Fire Pit,
From £110, Garden Trading,
01993 845559, gardentrading.co.uk



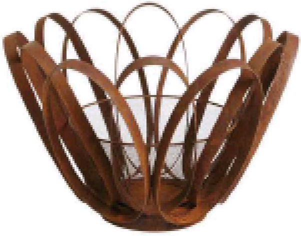
ELEGANT CURVES
Scowle Outdoor Steel Firepit,
From £725, Dyehouse,
01484 668018, thedyehouse.com



FLUID MOVEMENT
Erta Fire Pit,
£1,100, Magma Fire Pits,
07905 266825, magmafirepits.co.uk



SIMPLE BEAUTY
Morsø Ignis Fire Pit,
£199, Morsø
01243 210405, osoliving.com



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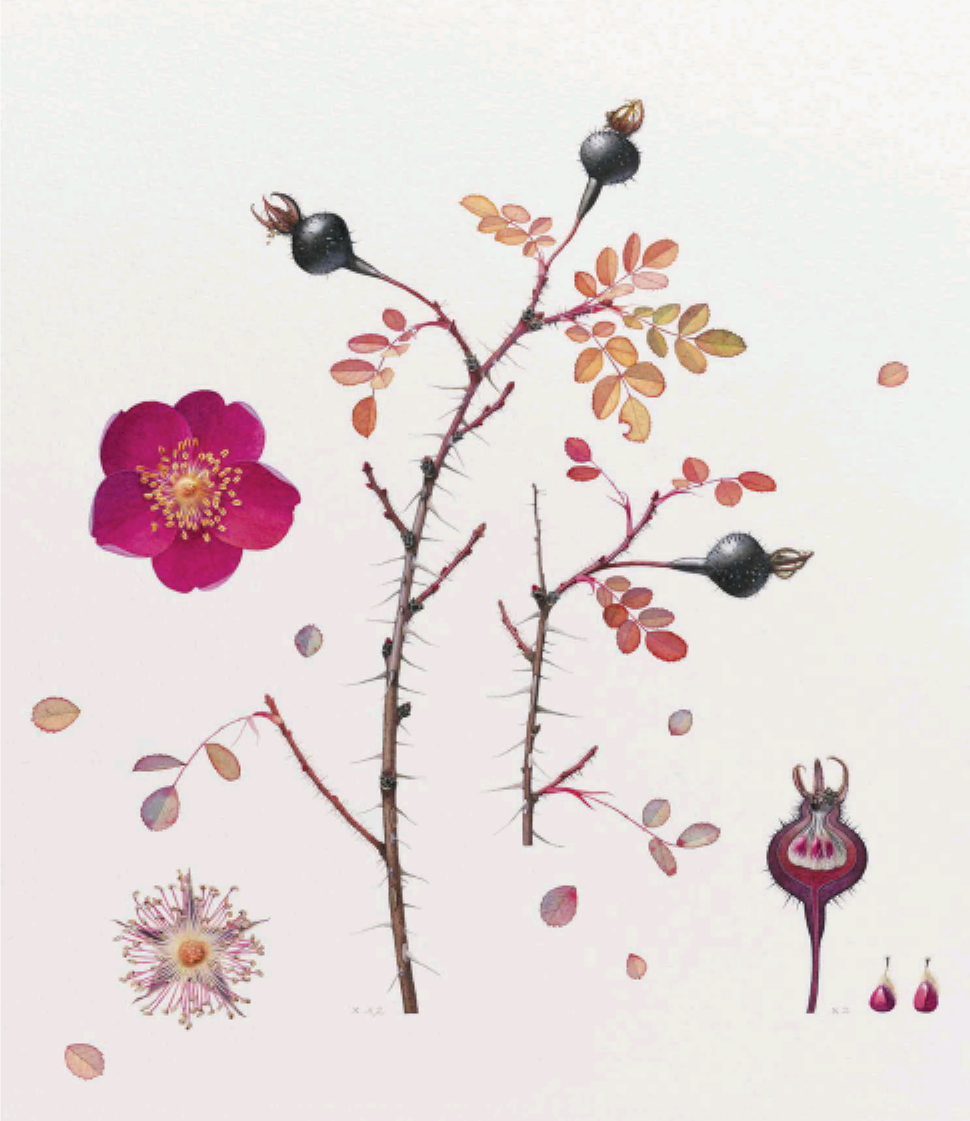
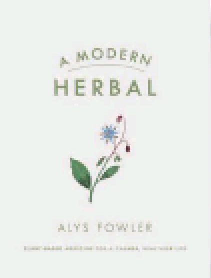


Rosa spinosissima 'Single Cherry' by Regine Hagedorn, one of the gold-medal award-winning botanical artists featured in *RHS Botanical Illustration The Gold Medal Winners*, reviewed on page 121.

ACC ART BOOKS



A MODERN HERBAL

by Alys Fowler
Michael Joseph, £20
ISBN 978-0241368336

Alys Fowler explores the restorative powers of her favourite herbs. An important and accessible herbal for the 21st century.

Reviewer Anna Greenland is an organic grower and consultant.

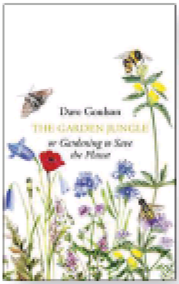
For millennia, people have used herbs to support health – a connection many of us have lost. In this book Alys Fowler redresses the void and shares simple ways in which she uses herbs to support wellbeing. In doing so she empowers us with the knowledge of our ancestors, reconnecting us with everyday plants and giving our herb gardens a new lease of life.

Unlike many ancient herbals, this book provides plenty of practical growing advice. Fowler writes: 'If you wonder why a certain herb is missing, it's because I don't have a comprehensive knowledge about growing or using it for myself.' Her extensive experience as a hands-on gardener gives this book added weight.

Rather than a compendium of every herb under the sun, which can be overwhelming in other herbals, we get a personal selection of Fowler's favourites.

Each entry comes with a well-researched history and a balance of known health properties and folklore. It is a fascinating invitation to get to know these plants as allies. We are also told how to use them, in infusions, baths, oils and compresses. Suggestions, such as Rose Petal Jam, Basil Syrup and Perilla Vinegar, tantalise the taste buds, while a Myrtle Infusion, Lavender Bath or Nettle Hair Tonic provide easy inspiration to soothe and support your health through herbs.

Fowler follows in the tradition of great female herbalists and ordinary women who used plants to sustain both themselves, their families and local communities at a time when no other medicines existed. This modern herbal arms readers of today with the wherewithal to reclaim this practice. For anyone delving into herbs for the first time or those who want to broaden their herbal repertoire in the garden and home, this book is much needed.



THE GARDEN JUNGLE OR GARDENING TO SAVE THE PLANET

by Dave Goulson
Jonathan Cape, £16.99
ISBN 978-1787331358

Written in Dave Goulson's quirky style, this response to habitat destruction and the resulting loss of biodiversity is a wonderful read.

Reviewer Hannah Gardner is a garden writer and horticulturist.

A science book that begins each chapter with a homely recipe is certainly different. Chosen, I'm sure, to inspire readers to engage with nature, and forage or grow their own food. I enjoyed the recipes, but this distinctive book stands alone as a well-informed and persuasive narrative that clarifies and explores the avoidable environmental damage inflicted on the natural world and the ongoing devastation of the countryside.

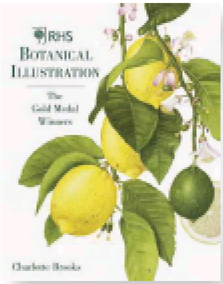
Dave Goulson wears his considerable academic authority lightly. As Professor of Biological Sciences at the University of Sussex, he has spent decades studying bumblebees. Undoubtedly a call to arms, the focus of *Garden Jungle* may be back-garden in scale, but the wider context is agricultural and horticultural practices worldwide, and the shortfallings that have to change.

Myriad complex environmental subjects are unravelled. Scientific studies are drawn upon, revealing fascinating detail and giving perspective. Twelve diverse chapters highlight what is happening and how we can contribute to positive change.

The value of meadows, the harm of pesticide use, destruction of peat lands and attitudes to invasive species are all considered. The life cycles of beetles, ants, moths and all-important earthworms are explored and from this the reader gains knowledge on how to garden with greater sensitivity to the planet. Further resources and helpful pointers for wildlife-friendly plant selection are listed at the back of the book.

Goulson reveals the stark choices that face gardeners, encouraging them to turn away from harmful, unsustainable horticultural practices and instead create a network of insect-friendly, pesticide-free, species-rich habitats that protect soil fertility and provide food.

BOOK REVIEWS



BOTANICAL ILLUSTRATION: THE GOLD MEDAL WINNERS
by Charlotte Brooks
ACC Art Books, £30
ISBN 978-1788840149

An attractively varied compendium of top prize-winning botanical paintings, together with an informative introductory essay.

Reviewer Tim Richardson is a garden writer and critic.

Visitors to the RHS's London shows will be familiar with the hotly contested botanical-art category, which from 2019 has been given its own dedicated show. Botanical illustration has experienced a 'resurgence' in the past 20 years, according to the author of this survey of work completed during that time. On the evidence of this publication, that is not an over-statement.

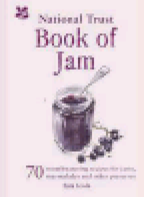
An informative introductory essay is at pains to emphasise that botanical illustration has been an aspect of the RHS's activities almost since the beginning, with the first drawings commissioned in 1806. The author observes that the rationale behind botanical illustration is exactly the same as it has always been: drawings and paintings are simply the best way of showing plants in detail. Even the highest-resolution photographs cannot display as much in 'one hit'.

The luscious fruit paintings of William Hooker laid the foundations for the RHS's collection, augmented by work by Chinese artists in the 1820s, and in the 20th century by a significant bequest of exceptional paintings donated by Reginald Cory (creator of the garden at Dyffryn). It was a delightful surprise to discover that the plantsman EA Bowles was also an accomplished painter, healthily obsessed by snowdrops.

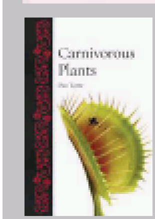
Of the successful artists included in the book, two demographic factors are notable. First, they are nearly all women. Second, artists from Japan are prominent, among them Mieko Ishikawa, whose exquisite painting of a weeping cherry branch is included along with Noriko Watanabe's studies of the dying flowerheads of *Hydrangea quercifolia*. Elsewhere, the subject matter includes giant hogweed, the gnarled roots of rheum and a magnificent double-page reproduction of a cabbage plant.

Other books

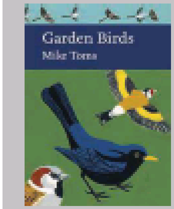
This month's selection offers plenty of advice for dealing with summer gluts, and tips on caring for garden wildlife.



NATIONAL TRUST BOOK OF JAM
by Sara Lewis
National Trust Books, £9.99
ISBN 978-1911358602
A compilation of 70 simple and tasty recipes for preserving fruit, with traditional and contemporary flavours.



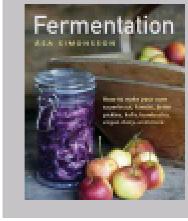
CARNIVOROUS PLANTS
by Dan Torre
Reaktion Books, £16
ISBN 978-1789140521
Dan Torre tells the story of this unusual group of plants, from their complicated biology, to the space they inhabit in the public imagination.



THE NEW NATURALIST LIBRARY GARDEN BIRDS
by Mike Toms
William Collins, £35
ISBN 978-0008164751
An in-depth study of birds commonly found in gardens, including an analysis of the role of gardens in their ecology.

QueenSpotting

QUEENSPOTTING
by Hilary Kearney
Storey Publishing, £14.99
ISBN 978-1635860375
Tales from Hilary Kearney's own beekeeping are interspersed with pages containing fun and practical 'spot-the-queen' challenges.



FERMENTATION
by Åsa Simonsson
Lorenz Books, £15
ISBN 978-0754834649
Åsa Simonsson shares her extensive experience in this comprehensive and richly illustrated guide to fermenting foods.

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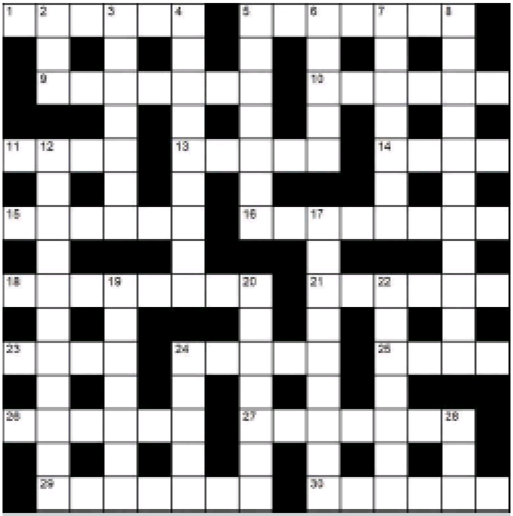
Crossword



ACROSS

1 President's named snowdrop with heart-shaped green markings? (6)
5 Genus of broom – US city's variation (7)
9 A double-flowering rose moss series – clock this in the garden! (7)
10/24 *Maranta leuconeura*'s common name: its leaves fold at night (6,5)
11 Escarole hides sign of leaf fall (4)
13 Rocket salad genus provides a cure (5)
14 A hollyhock series with bi-colour flowers – heavenly nimbus (4)
15 Elaborate, decorated (6)
16 Type of earth required by rhododendrons (4,4)
18 Makes rotten garden waste! (8)
21 A yellow-flowering dog's-tooth violet – a great structure at Kew! (6)
23 See 28 down
24 See 10 across
25 Bit of hedera revealed, thin on the ground (4)
26 Genus of yellow-flowering herb used on bruises, sprains etc (6)
27 A comfort for the gardener going on a bender? (7)
29 Removed from pods? (7)
30 Orange-pink, semi-cactus dahlia – beer mixture (6)

DOWN

2 Harlow Carr is one of its gardens (3)
3 A red/purple dahlia – 'Romance' variety (7)
4 Like cactus *Astrophytum asterias* – lacking backbone? (9)
5 Genus of native heather or ling – in botanical *Lunaria* (7)
6 Reedmace genus… damaged pathways (was removed) (5)
7 Genus of lamb's tongue – makes cats shy! (7)
8 Yellow-flowering narcissus, fading to white – one that enchants (11)
12 Deciduous, blue- or white-flowering shrub, makes erratic posy (11)
17 Busy Lizzie genus (9)
19 It improves compost aeration/drainage – 'Triple E' mixture (7)
20 Tracked… like a flower with a peduncle (7)
22 Tulip with purple, fringed flowers – King Kong? (7)
24 A gem of a pink floribunda rose? (5)
28/23 A fiery-coloured dianthus – traders ruined! (3,4)

Solutions to this month's crossword will be printed next month

SOLUTIONS TO JULY'S CROSSWORD

ACROSS 1 Adonis 5 Parahebe 9 Mat 10 Ordip 11 Lois 12 Rosemoor 14 Ernest 15 Sashes 17 Sweet box 19 Burbaca 22/23 Monkey flower 25 Cinnabar 27 Ugni 28 Amber 30 Lacecaps 31 Hedera.

DOWN 2 Dumbo 3 Nut 4 Stolons 5 Polaris 6 Replete 7 Helen 8 Brimstone 13 Ethel 16 Aquilegia 18 Tania 20 Serrata 21 Aucubas 22 Monarch 24/29A White Moth 26 Astor 29 Mud.

READER COMPETITION

Win a trip to Orticolario, one of Italy's premier gardening events, held in the grounds of Villa Erba on the shores of Lake Como, 4-6 October 2019

Orticolario brings a touch of Italian style to the world of gardening with the aim of exploring how nature can inspire. The three-day gardening show is held in the grounds of Villa Erba overlooking Lake Como and brings together top designers, nurseries and garden product companies all with an eye to the very best in gardening, art and design. The show encourages visitors to bring colour, scent and new creations to the fore in their own gardens, no matter how large or small.

Held in early autumn, the show will allow visitors to view show gardens from an international selection of designers exploring the theme of 'creative spaces'. Expert nurserymen will be on hand to offer advice on the best plants for late season interest, and there's seasonal food and drink to be savoured.

To find out more about the show and events taking place, go to eng.orticolario.it

COMPETITION

Gardens Illustrated readers can enter our competition for the chance to win a weekend trip to Lake Como, for two people, including a visit to Orticolario garden show as VIP guests.

The prize (for two people)

- Flights: out London to Milan on 4 October 2019; return Milan to London on 6 October 2019.
- Transfers from and to Milan airport.
- Two nights' stay in Cernobbio (within walking distance of the show) in a double room, with breakfast and dinner included.
- Tickets for Orticolario garden show on Saturday 5 October with lunch in VIP area within Villa Erba.
- Como city tour or boat trip or tour of Lake Como's villas with lunch on Sunday 6 October.

TO ENTER

Answer the following question and send this form to:

Gardens Illustrated 276/Orticolario,
PO Box 501, Leicester LE94 0AA.

Alternatively, enter online at gardensillustrated.com/competitions

With which country does Italy's Lake Como share a very close border?

a) France ☐

b) Sweden ☐

c) Switzerland ☐

Name ______________________

Tel ______________________

Email ______________________

Closing date 31 August 2019.

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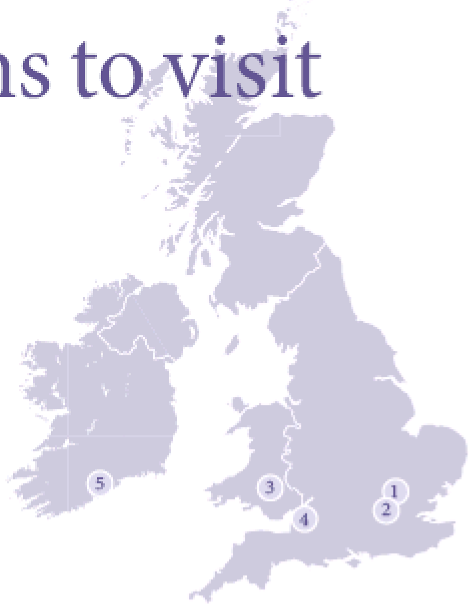
LUIGI RIHI

Kitchen gardens to visit

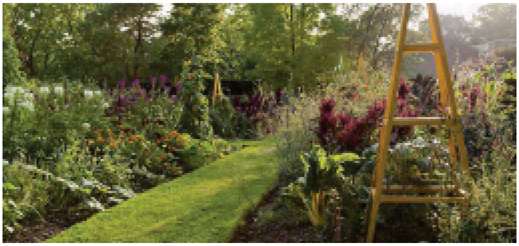
Get a real taste of summer in these fabulous gardens



1 MYDDLETON HOUSE GARDENS

This historic eight-acre garden was once the home to renowned plantsman Edward Augustus Bowles. Restored in 2011, the two-acre Victorian Kitchen Garden flourishes throughout the year with seasonal heritage fruit and vegetables. The glasshouse has peach and nectarine trees laden with fruit during the summer.

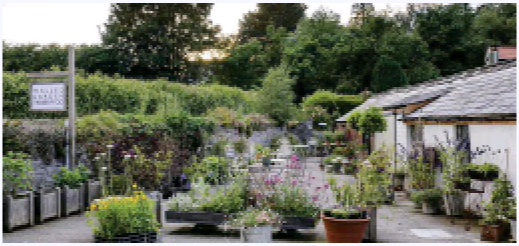
Bulls Cross, Enfield EN2 9HG | visitleevalley.org.uk/myddelton



2 OSTERLEY PARK AND HOUSE

Considered one of the best examples in the country of an 18th-century pleasure garden, Osterley has been returned to grandeur with herbaceous borders and elegant flower gardens. Don't miss the vibrant colours of the ornamental vegetable garden, bursting with produce that supplies the Stables Café.

Isleworth, London TW7 4RD | 020 8232 5050 | nationaltrust.org.uk/osterley



3 THE WALLED GARDEN TREBERFYDD

Beautiful plant nursery in an old walled kitchen garden. Hardy plants grown in Wales which are structural, unusual, edible, herbal or fragrant. The long borders in and beside the walls, glasshouses, canals and raised beds are planted with a glorious profusion of foliage, flowers, fruit and vegetables.

Llangasty, Powys, Wales LD3 7PX | 01874 730 169 | walledgardentreberfydd.com

© National Trust Images/[illegible]

4 NATIONAL TRUST TYNTESFIELD

Tyntesfield is a rare survivor of the Victorian age. Visit the Victorian Gothic house, flower-filled terraces, abundant walled kitchen garden, ornate private chapel, woodland and parkland with views across the Somerset hills. The restaurant menu includes dishes made using ingredients from the estate.

Wraxall, Bristol BS48 1NX | 01275 461900 | nationaltrust.org.uk/tyntesfield

5 BALLYMALOE COOKERY SCHOOL ORGANIC FARM AND GARDENS

Walk through the little wooden gate at the entrance to Ballymaloe Cookery School and step into a veritable Eden. Open Monday to Saturday 11am–5.30pm, closed Sunday.

Shanagarry, Co. Cork, Ireland P25 R274 | +353 21 4646785 2 | cookingisfun.ie

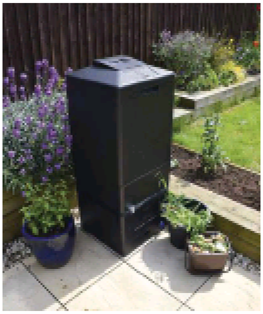
Autumn Essentials

From beautiful craftsmanship to handmade pots and practical accessories, we can help to make your autumn garden special

HOTBIN COMPOSTING

RHS Chelsea Garden Product of the Year 2019 winner, the HOTBIN Mini composter enables one to two person households with compact gardens to compost tidily and efficiently. Reaching hot-composting temperatures of 40–60°c, all food and garden waste including meat and bones can be composted in 30–90 days. UK manufactured and 100% recyclable.

0808 168 8499
hotbincomposting.com



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Nutscene is now offering 22 colours of fabulous jute twine. The latest colours are available now online. Showcasing our latest offers at RHS Chelsea Flower Show. All the twines are from sustainable crops, are biodegradable and vegan friendly. It's the award-winning No.1 choice for gardeners.

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The original and still the best gardening boot. Washable and quick-drying, cushion lined, reinforced 'digging' sole, deep gusset for easy access, top quality natural rubber and 100% waterproof – guaranteed! £69.99 plus p&p.

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thedrybootcompany.com

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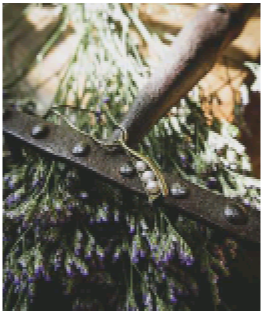
Gisela@michael-michaud.com
michael-michaud.com



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Step out in style!

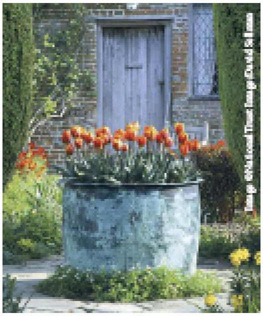
Lightweight, waterproof, durable outdoor garden clogs featuring unique prints. Sizes from UK 3–14 with prices starting from £26.95 including free standard postage. There is something suitable for everyone from their entire collection, garden clogs, chelsea boots or flip flops!

01202 232357
backdoorshoes.co.uk

ARCHITECTURAL HERITAGE

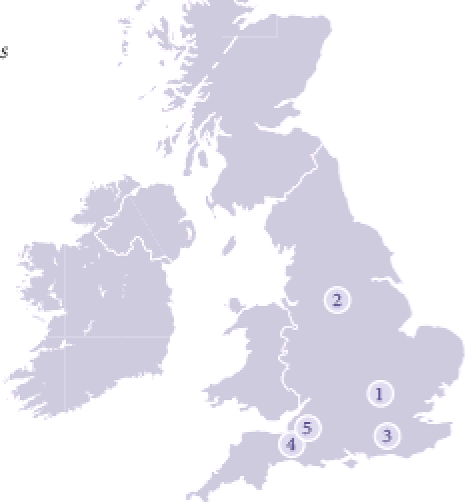
Working in association with the National Trust, The Sissinghurst Castle Garden Copper Planter, with its distinctive bulbous shape, pronounced rivets and verdigris patination, is a faithful copy of the original situated in the Cottage Garden at Sissinghurst Castle. A proportion of each planter sold will benefit the National Trust.

01386 584414
architectural-heritage.co.uk



Summer gardens to visit

Summer is a great time to visit this collection of stunning gardens



1 WADDESDON, A ROTHSCHILD HOUSE & GARDENS

Created in the 19th century for Baron Ferdinand de Rothschild, these gardens exemplify Victorian horticulture with a parterre, 3D bedding sculpture, a Rococo-style aviary and collection of statuary. The formal gardens open up to parkland with woodland, hidden glades and picturesque views.

Nr Aylesbury, Buckinghamshire HP18 0JH | 01296 820414 | waddesdon.org.uk

2 HADDON HALL

Be swept away in these romantic Elizabethan terraced gardens. Meander past old fragrant climbing roses; stroll through Arne Maynard-designed borders interlaced with walkways and punctuated by topiary and lawns. Explore the Knot Garden and wildflower mead. Garden talks, tours and workshops.

Bakewell, Derbyshire DE45 1LA | 01629 812855 | haddonhall.co.uk

3 NYMANS

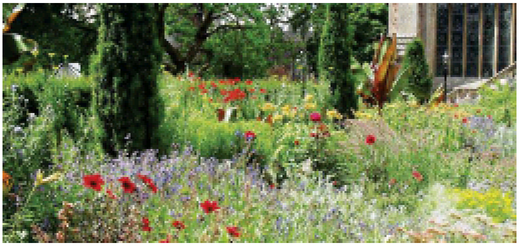
Meandering pathways wind through the garden, inviting you to wander slowly and admire the flamboyant borders sheltered by surrounding trees. In August, displays of dahlias, salvias and hydrangeas take centre stage, especially in the Sunken Garden and Terrace.

West Sussex RH17 6EB | 01444 405250 | nationaltrust.org.uk/nymans

4 HESTERCOMBE GARDENS

In summer time, Hestercombe Gardens is an absolute must-see. The formal gardens, designed by Gertrude Jekyll and Sir Edwin Lutyens, are at their most colourful, sumptuous best, and the Georgian landscape garden is lush, with views from each of the exotic seats showing true magnificence.

Taunton, Somerset TA2 8LQ | 01823 413923 | hestercombe.com



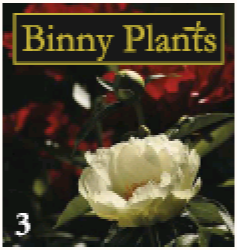
5 THE BISHOP'S PALACE & GARDENS

More than 14 acres of spectacular RHS partner gardens, including picturesque, romantic, formal and Victorian styles, a wildflower arboretum, specimen trees, alongside waterfalls, well pools, a moat, and a stunning medieval palace. Book now for the Summer Outdoor Theatre Season.

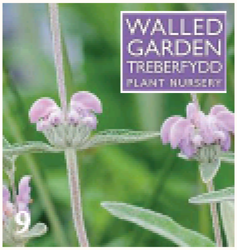
Wells, Somerset BA5 2PD | 01749 988111 | bishopspalace.org.uk

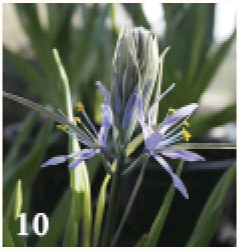
Nursery Collection

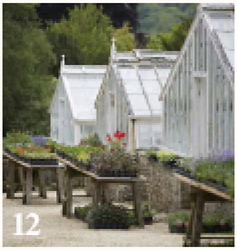
Open Weekend
14th & 15th September
1



ORNAMENTAL TREE NURSERIES
7







1. LANGTHORNS PLANTERY

Don't miss our open weekend for a tour around the gardens, a cream tea and a relaxed wander around our vast range of more than 5,000 carefully chosen ornamental plants, shrubs and trees.

langthorns.com | 01371 872611

2. OLD COURT NURSERIES

Choose plants from the National Collection of Michaelmas daisies and a great range of other late-season perennials. Mail order catalogue available. Visit the nursery and adjoining Picton Garden May–20 Oct.

autumnasters.co.uk | 01684 540416

3. BINNY PLANTS

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binnyplants.com | contact@binnyplants.com

4. WOOTTENS OF WENHASTON

Plant specialists based in Suffolk. Growing and propagating perennials and offering a mail-order service. Open every Saturday from March to October. Autumn gardening courses dates now on our website.

woottensplants.com | 01502 478258

5. EDULIS NURSERY

The nursery grows an eclectic mix of rare plants, including a large selection of unusual edible plants as well as many rare shady plants. Most plants in the nursery are hardy and relatively easy to grow.

edulis.co.uk | 07802 812781

6. HARPERLY HALL

Growers of alpine, woodland plants and unusual perennials, many from our own breeding programme. Hassle free mail-order service. Open seven days a week. Six times RHS Chelsea gold medalist.

harperleyhallfarmnurseries.co.uk

7. ORNAMENTAL TREES

Family run business specialising in ornamental trees, fruit trees and large shrubs. Over 550 varieties to choose from, offered in various sizes from young plants to mature specimen trees up to six metres.

ornamental-trees.co.uk | 01943 660870

8. BEETHAM NURSERIES

Award-winning, family-run plant nursery in Cumbria, specialising in herbaceous perennials and plants for over 30 years. We pride ourselves on our expert knowledge, friendly staff, and passion for plants.

bethamnurseries.co.uk | 015395 63630

9. THE WALLED GARDEN TREBERFYDD

Beautiful plant nursery in an old walled kitchen garden. Hardy plants grown in Wales which are structural, unusual, edible, herbal or fragrant.

walledgardentreberfydd.com

10. HARE SPRING COTTAGE PLANTS

National Collection Holder of Camassia. Order Camassia bulbs now for planting this autumn. Hardy plants grown in North Yorkshire.

harespringcottageplants.co.uk

11. KELWAYS PLANTS

Kelways is a long-established name in the horticultural industry, specialising in peonies and irises while also offering a comprehensive range of plants to meet all your needs.

kelways.co.uk | 01458 250521

12. THE NURSERY AT MISERDEN

We grow a wide and inspiring range of herbaceous perennials (and more!) from a magical location in the Cotswold Hills, surrounded by a beautiful collection of period glasshouses. Our vinery café serves great coffee!

miserdennursery.co.uk

PRODUCTS

Metal Plant Supports

3 Medium Curved £7.99
3 Large Curved £9.99
5 Loop 100cm tall £9.99
*free delivery on orders over £40**
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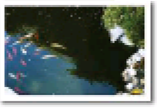
Aquaplancton

Voted Home and Garden "Product of the Year"

Pond before


Pond after

Aquaplancton has been clearing ponds of blanket weed, duckweed, algae, green water, sludge, slime, odour and clogged filters, for over 20 years. People re-order time and time again which says a lot for this safe, natural remedy.

www.aquaplancton.co.uk
Tel: 01298 214003

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lara.covill@immediate.co.uk

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ATTRACTIONS

National Trust

Long Summer Shadows

Sissinghurst Castle Garden

The late summer sun brings the garden into a new season of colour. A highlight at this time of year is the cottage garden which displays it's most colourful patterns with fiery yellows, oranges and reds. Visit us daily between 11am and 5.30pm, open seven days a week.

www.nationaltrust.org.uk/sissinghurst-castle-garden

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PRODUCTS

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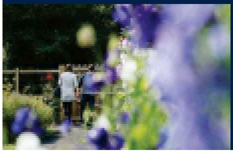
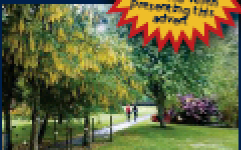
SCONE PALACE

THE CROWNING PLACE OF SCOTTISH KINGS

- See the crowning place of Scottish Kings and the site of the Stone of Scone
- Over 100 acres of fabulous grounds featuring early summer colours, are waiting to be discovered
- 3 walks and pathways which help you explore the grounds and gardens
- Visit our Kitchen Garden, explore the Victorian Pinetum and get lost in the Murray Star Maze
- Spirit & Food Shop and Plant Stand
- Guided garden tours available with Head Gardener, Brian Cunningham
- Open 1 April - 31st October from 9.30am with last admission 5.00pm

15% DISCOUNT on plants purchased when presenting this advert





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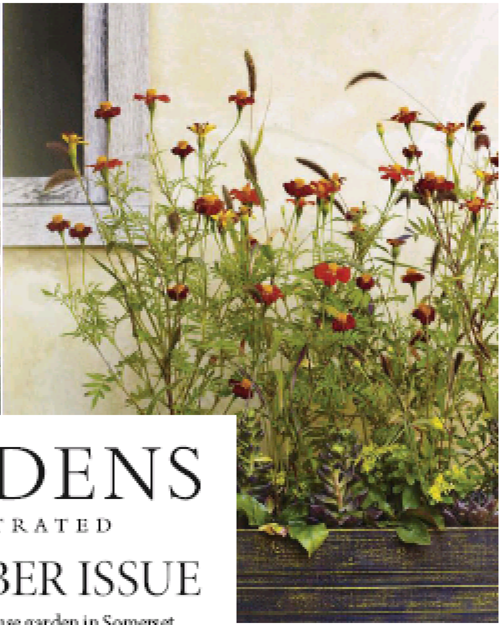
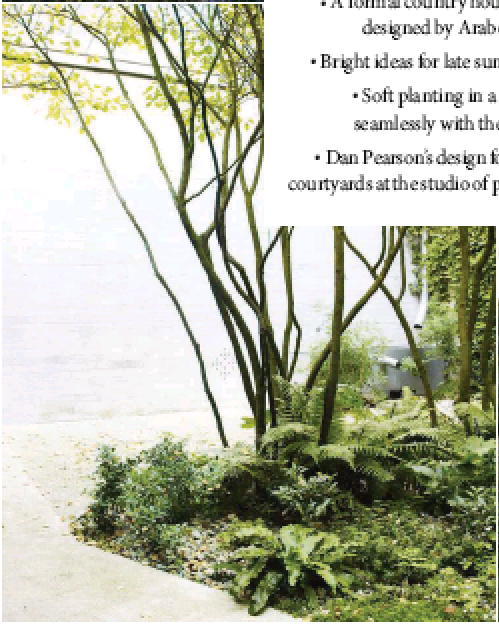
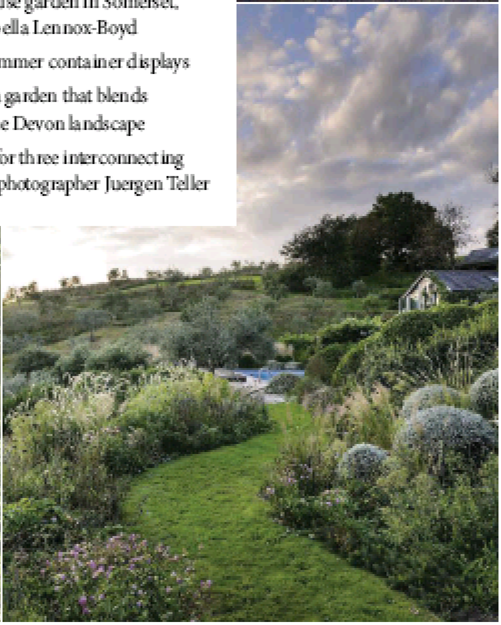


GARDENS
ILLUSTRATED

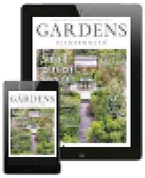
SEPTEMBER ISSUE

- A formal country house garden in Somerset, designed by Arabella Lennox-Boyd
- Bright ideas for late summer container displays
- Soft planting in a garden that blends seamlessly with the Devon landscape
- Dan Pearson's design for three interconnecting courtyards at the studio of photographer Juergen Teller





JASON INGRAM, ANDREW MONTGOMERY



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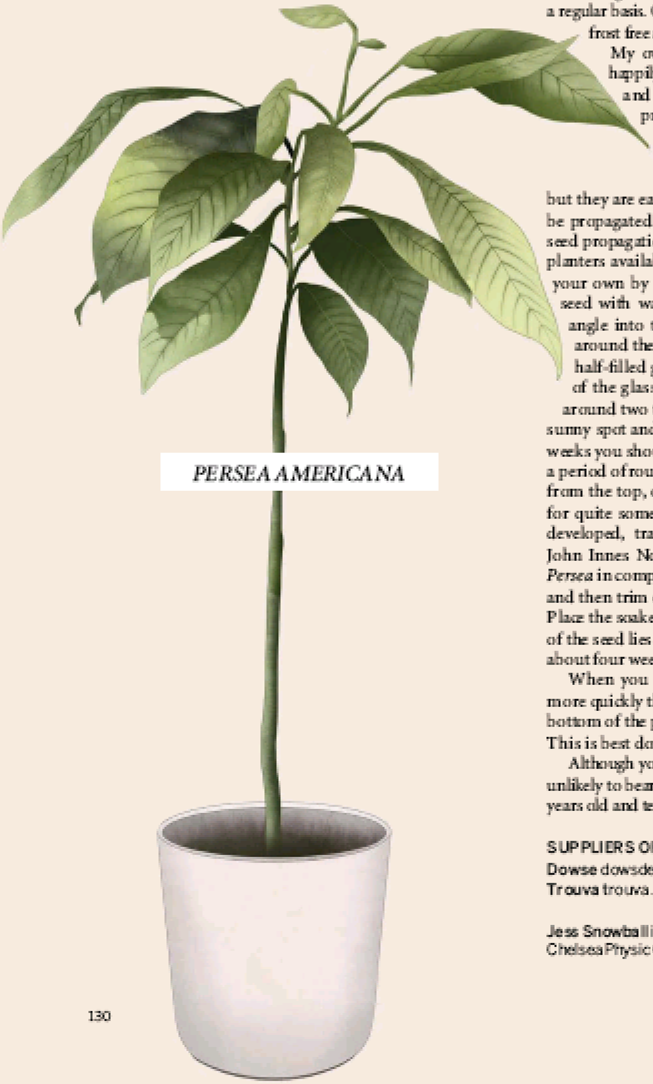
HOUSEPLANTS

The Great Indoors

Their fleshy fruit has become the breakfast choice of millennials, but avocados also make excellent houseplants that can easily be propagated at home

WORDS **JESS SNOWBALL**
ILLUSTRATION **AGATA WIERZBICKA**



PERSEA AMERICANA

The avocado plant was first described by Linnaeus, in his *Species plantarum* of 1753, as *Laurus persea*, but a year later the English botanist Philip Miller realised the plant collected from the West Indies required its own genus and renamed it *Persea americana*. Today, avocados are grown for their highly nutritious, fleshy fruits in many parts of the world, including the West Indies, Mexico and Guatemala. There are several different cultivars, all of which are tender, evergreen trees. Most grow to around 20m and thrive in warm, sub-tropical areas, although there are some dwarf cultivars and some hardier Mexican avocados that can be cultivated in cooler areas. Surprisingly, although their pear-shaped fruits have a single seed (the pit or stone) at their centre, they are classed as berries rather than drupes.

Avocados make excellent houseplants, offering a flush of large, glossy, mostly oval leaves that can grow up to 30cm long and which form a striking umbrella arrangement. They thrive at room temperatures, but grown as houseplants they tend to be short-lived; they don't like to be kept in a container for too long and after two to three years of container cultivation their foliage will begin to deteriorate, so it is a good idea to replace them on a regular basis. Once established they can, however, be planted outdoors in frost free areas and grow successfully in sheltered gardens.

My own *Persea* is two years old, and is growing slowly and happily on a large, north-facing windowsill. Unfussy about light and sporadic waterings, it towers above a lower canopy of propagules, succulents and moss domes.

Cultivation

Avocado plants are not that easy to come by in the UK, but they are easily raised from seed, which comes true to type, and can be propagated from any shop-bought fruit using grafting, layering or seed propagation. There are several starter grower kits and hydroponic planters available (see suppliers below) but you can very easily create your own by using three wooden toothpicks and a glass. Wash the seed with water, then push the toothpicks at a slightly downward angle into the widest part of the seed so they are equally spaced around the circumference. Balance the toothpicks on the edge of a half-filled glass of water so that the seed is suspended in the centre of the glass with its base (the flatter, dimpled end) submerged in around two to three centimetres of water. Place the glass in a warm, sunny spot and keep the water topped up, and in around four to eight weeks you should see roots start to emerge from the base. Later, after a period of roughly eight weeks, the plumule (or first shoot) will appear from the top, or pointy end, of the seed. Avocados can grow in water for quite some time, but once you can see that sufficient roots have developed, transfer the propagated avocado into a potting mix of John Innes No.3 with added sand and grit. You can also propagate *Persea* in compost. Soak the seed in hot water (40-52°C) for 30 minutes and then trim off the pointed tip of the seed using a clean, sharp knife. Place the soaked seed in a pot of moist seed compost so that the cut top of the seed lies just above the compost's surface. It should germinate in about four weeks.

When you find that the soil of your plant is starting to dry out more quickly than usual, or that roots are beginning to poke out of the bottom of the pot, then this is a sign that it is time to repot your plant. This is best done on an annual basis in spring.

Although your seedling has the potential to grow into a small tree, it is unlikely to bear fruit as fruiting specimens typically need to be at least ten years old and tend to be grafted on to a compatible rootstock to do so. □

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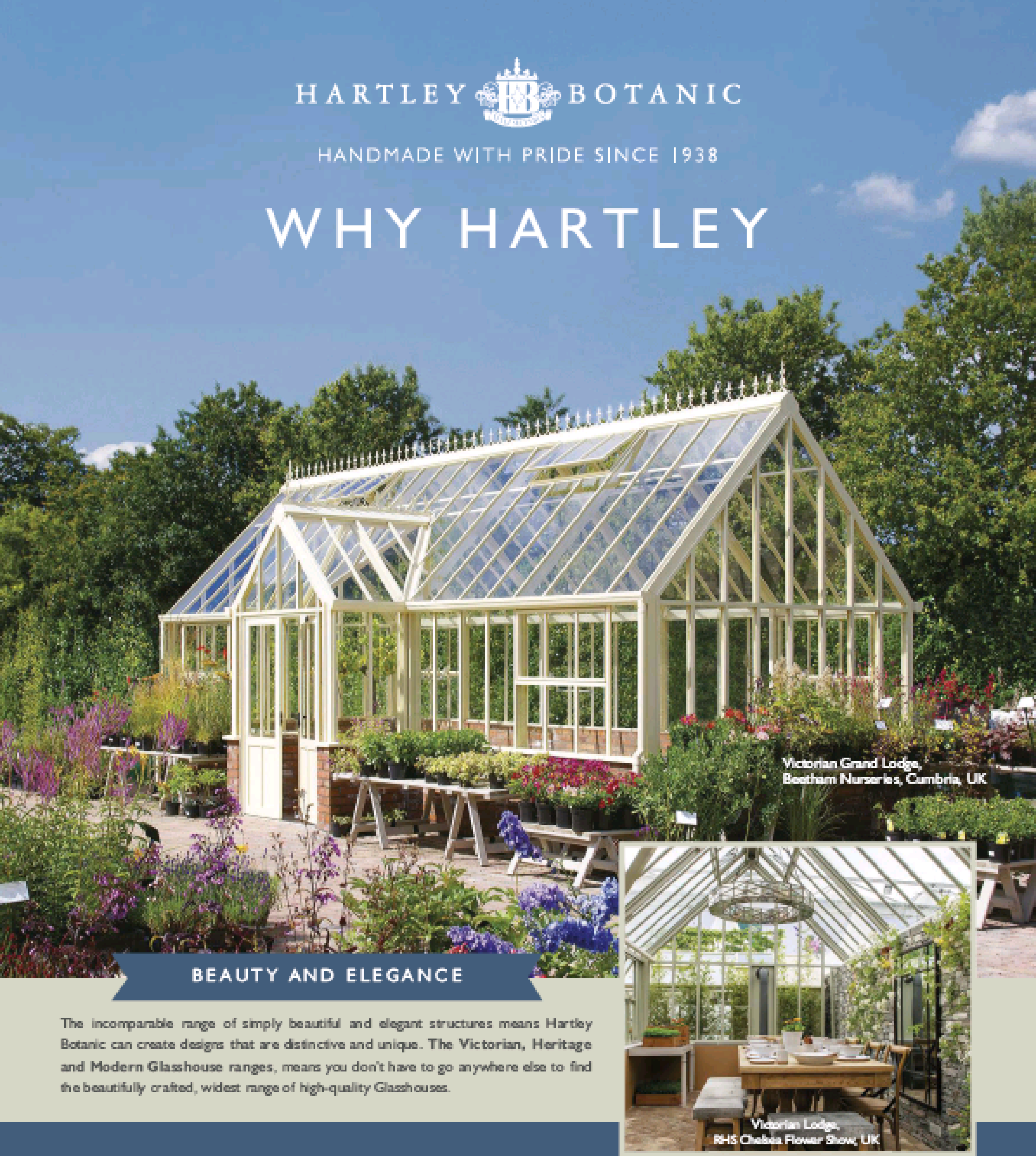

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